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AMALGAM RETURNS!
MARVEL + DC REUNITE
WITH ALL-NEW TALES!
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Cary Nord
Up-and-coming artist
Anthony Winn
Spider-Man's
Steve Skroce
Origin of Moon Knight
Mark Waid's Marvel Memories
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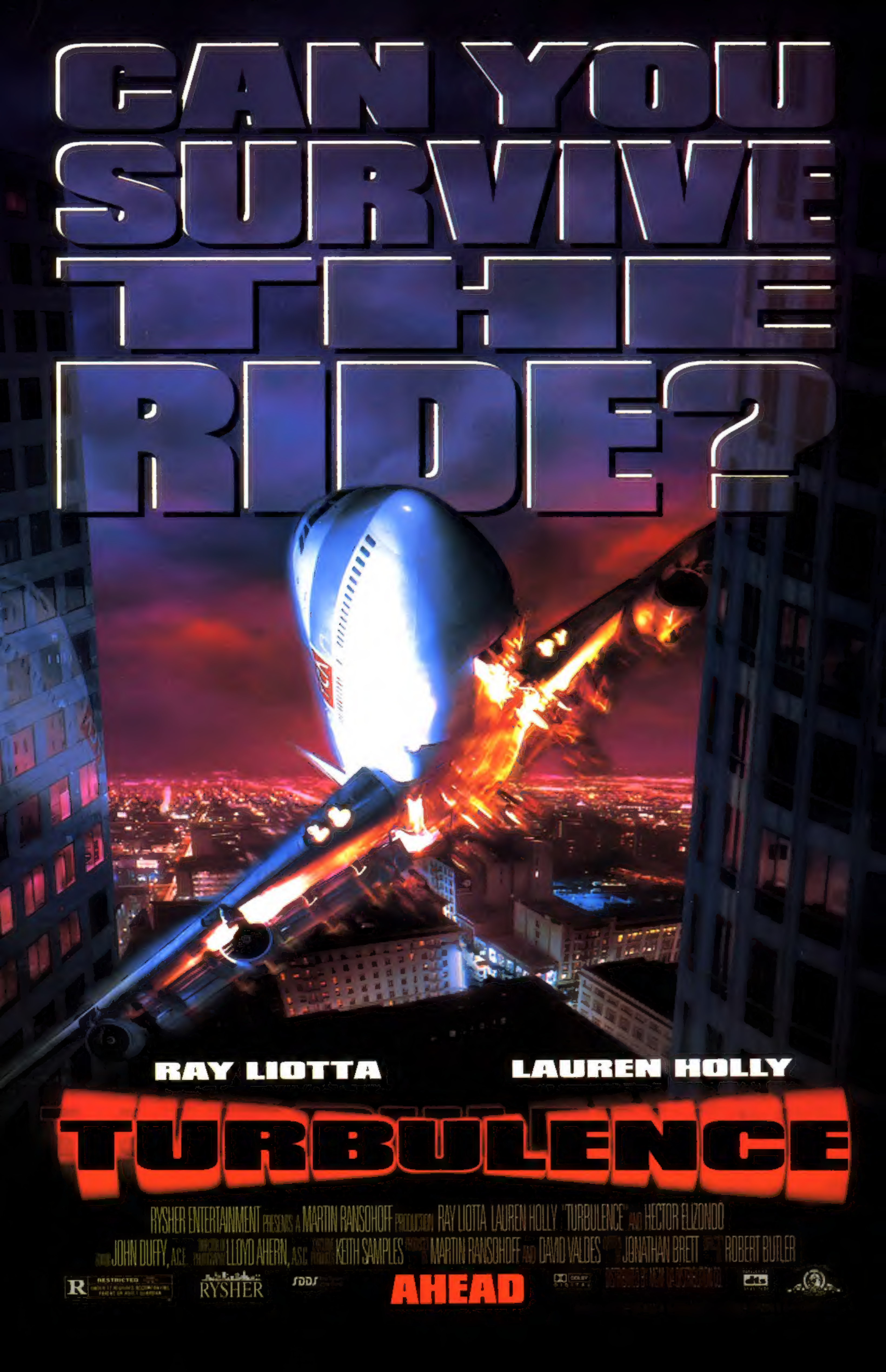
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STAN LEE PRESENTS

MARVEL VISION №16

APRIL 1997

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Happy New Year everybody!
Welcome to the start of another exciting new year for Marvel VISION and of course Marvel Comics.

Sure I know that the beginning of the new year for VISION was with issue #13 but it's easier for me to keep track this way.

As you can see by this month's cover AMALGAM is back and it's wilder and crazier than the last time. You'll get all-new looks at six of your favorite AMALGAMATIONS from the first AMALGAM series, plus six new books. This VISION cover is by John Romita Jr. It's going to be the cover to THORION AND THE NEW ASGODS. I had to call him and see if I could weasel a cover out of him. Luckily I caught him between plots and he did it. Thanks, John.

If you've checked out some of the Top Cow books and most recently WOLVERINE then you've seen the name Anthony Winn. Anthony is a fantastic young artist whom I met in San Diego and whom I had originally contacted to do the cover to VISION #9. (That piece eventually saw print as Marvel's STAR TREK/X-MEN house ad.) Anthony took time out of his busy schedule to talk with VISION for his first Marvel interview.

Of course that's not all so enjoy.

On a personal note, Marvel went through some editorial shifting in November and some books were shuffled around to different editors. Starting with the sixth issue of the first two and the fourth issue of the third, I'll be taking over the editorial reins on STAR TREK DEEP SPACE NINE, VOYAGER and UNLIMITED. If you go back to my editorial in Issue #9 you'll read how excited I was that Marvel was going to be doing Star Trek. Imagine how excited I am that I'm the one who's going to be doing them.

Some of you might now be asking: Where does that leave VISION? Bob Harras asked me when he gave me the STAR TREK books if I could handle them and VISION as well. I asked, "What would happen to VISION if I said no?" He said it would be canceled. "NO WAY!" So, have no fear, VISION readers. You'll still be able to find VISION on your comic shop shelves. VISION will be going through some changes and yes, one might be a price increase, but it will still be less than you would imagine for a monthly 64-page book. You show me where you can get that for the same price or less and I'll let Bob hit me with the dictionary for no reason at all.

I'm done.

TIM TUOHY

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INSIGHTS

In VISION's ongoing effort to bring you, the fan, closer to the creators that you admire and follow month after month on your favorite books, welcome to:

ASK THEM YOURSELF!

As time, creators' schedules and the amount of letters that come in warrant: VISION will print creators' responses to letters that YOU wrote to them and no one else.

First up is Vincent Tineo who wrote my good ol' buddy Adam Kubert a letter. Enjoy and congratulations, Vincent at being the guy who started this.

Dear Adam Kubert,

Hi, this is your biggest fan, Victor Tineo writing to you about how much I appreciate your work on my favorite comic book. I wasn't a heavy WOLVERINE collector until you started drawing it. Now he's my favorite super hero. Over the past few years, your art skills have improved greatly. And now, in my opinion, you are the best artist at Marvel. I would like to see Jubilee and other X-Men or Gen X'ers in his comic. I think that you and Larry Hama make a great team. Keep up the good work!

P. S. ONSLAUGHT: MARVEL UNIVERSE was breathtaking! If you are not busy, please write back.

Your biggest fan,
Victor Tineo

Dear Victor,

I gotta tell you, that I really appreciate the compliments. It's nice when people recognize the effort we put into our work.

As for Wolverine, sheesh, he is such a great character, it's easy to get juiced to draw him and to do your best work, especially when it means working with Larry, Dan [Green], Joe [Rosas], Bob [Harras], and Mark [Powers]. And yes, I'd also love to see Jubilation Lee make another appearance, Victor. I don't see how they can keep a great duo like that apart (But, I also thought Wolvie would get his adamantium back in issue #100).

I'm sorry, but issue #102 of WOLVERINE was my last. It was a tough decision. But, I am moving on to draw the INCREDIBLE HULK. I'll be starting with issue #454. I'll be working with Peter David and the adrenaline's flowin' ("Not the pages yet—Bobbie Chase) ("They will, They will—Adam Kubert)! And just so I wouldn't go into Wolvie withdrawals. Peter has written Hulk into the Savage Land with Wolverine and Ka-Zar (along with the token T-Rex and Ooga-Booga Tribesman). Put that package together with Mr. Mark Farmer, John Workman and the omnipotent Bobbie Chase, I think we just might be onto something.

Although I'm putting Wolverine behind me for now (I'll still be doing the covers-HA!), I'm looking forward to bringing the same quality and energy to the Incredible Hulk. Hope to see you there!

Sincerely,
Adam Kubert

Thanks, Adam, for taking time out of your schedule for this. I know it'll make Vincent happy. By the way folks, I saw Adam's HULK pages...Sweet!

Dear INSIGHTS,

Many of the comics Marvel puts out each month I really enjoy. My favorite type of comics are the ones that have colorful action as well as twisted humor.

For a while though, I've been looking for the three issues of EARTHWORM JIM. I know that was it only a mini-series, but there are no comic stores near me that have them or know where to find them. So, I decided to go to the publishers to help me find them. If you can or know anyone who can help me find or sell me all three issues through the mail, I would like to know.

You can mail or fax any information you might have to the address on the top of the page. Thanks for the help.

Mary H. Diehl
8 Greenbriar
Ft. Mitchell, KY 41017
Fax 606-344-1028

Mary, your best bet would be to call one of the comic retailers that advertise in our comics. Hopefully they've got a copy. If they don't I'm sure some of our friendly VISION readers can help you out.

Dear INSIGHTS,

I'm writing you to ask one simple question: What ever happened to the other heroes in the Marvel Universe? I mean, Marvel's got the best character base out of any comic company around, and now that this Heroes Reborn nonsense has happened I think this is the best time to use the spotlight to shine on the heroes that played in the backfield in the '70s to take center stage right now. I mean, just imagine an Inhumans regular monthly series or another run at Cage or Iron Fist. With quality art and writing behind it, it could go through the roof.

The Marvel Universe needs another super team to defend the world, so what about the Defenders? With the old line-up of the Hulk, Silver Surfer, Dr. Strange, and depending on the situation with the silly Heroes Reborn stuff, the Sub-Mariner. How 'bout it?

I'm just sick of a few guest spots for these old characters here and there. Let's get these guys back into greatness. This is the Mighty Marvel Universe, right?

Doug Clayton
113 B. Woodland Ave.
Morton, PA 19070

I remember a lot of the characters that you mention, Doug. If comic times were better then I would love to see all the characters that I grew up with come back in their own titles. I'd also love to see the old magazine-sized black and white horror titles come back as well.

Although the Defenders and Inhumans aren't coming back, two other super teams are. Alpha Flight will be returning in May 1997 and everybody's favorite odd couple Power Man..uhh..Cage and Iron Fist will be making a comeback as well. The kicker there is that they won't be alone. More on that later.

Dear INSIGHTS,

I just finished the X-MEN/ClanDESTINE, two-issue, limited-series and obviously I loved it! Story and art were top notch with the original creative team back on it. And since Marvel seems unsure whether it will publish any more ClanDESTINE, I thought I'd throw my voice into the pool of many others who would be glad to see this great book return.

Yes, we would all love to see The Clandestine come back, but only on one condition: don't let anyone touch it but [Alan] Davis and [Mark] Farmer. It's their baby. With anyone else handling it, it just wouldn't be the same. They're the only team that can keep the book flowing like it should, so if you expect the book to survive, give it to those two blokes. They know what they're doing.

Next subject, MARVEL MASTERWORKS books. I doubt I'm the only one, but I love these books. One of the best books that Marvel is doing is UNTOLD TALES OF SPIDER-MAN, and I would love to get the stories that this book dances around, along with all the other early tales of the modern Marvel Universe. I hope that you make all of the MASTERWORKS volumes available again. Marvel seems to be making more available but I only have four right now and would love to

see all of them available again. Maybe even some additional volumes?

I like the idea behind the ESSENTIAL books you've begun. Although I tend to prefer the MASTERWORKS coloring for the earlier stuff, some books are great in black and white and I can't wait to see them. One book which I think would work in this format would be SGT. FURY AND HIS HOWLING COMMANDOS. I really want to read this series and would be glad to see it in these huge 500 page tomes or in a 99-cent reprint. Other ESSENTIAL books that I think would rock would be a Daredevil book featuring Frank Miller's run, Walt Simonson's run on THOR, and any other modern classics you can think of. I think this format should be reserved for books produced either after the Silver Age or books that weren't in the mainstream at the time.

A 99-cent reprint of the issues of the X-Men that the MASTERWORKS volumes skipped over would also be cool if you have no plans to reprint those issues in the MASTERWORKS configuration. Either way, those issues are getting expensive, and I know that there are other fans out there who would love to read those early stories without having to burn a hole in their pockets. I know that early X-Men issues had been reprinted before, but those issues were already available through the MASTERWORKS series, so I think most of the interested readers had the story and this was the reason for the insufficient support. If you began after the second X-MEN MASTERWORKS volume, I think that the book would have been better received. Or you might simply add more MASTERWORKS volumes to cover the gap.

Now about VISION's first year. I like the way you're handling things. VISION has a good blend and even if I don't read every article there are always several that do snag my eye and interest me. The way that this magazine pokes more fun at itself than at Marvel shows a more human side to the company. A side that we've never seen before. You also seem to be packing a lot into the pages and improving as you go along. Good job! I wish your magazine and Marvel in general a future that provides some of the excellent stories that I've seen from Marvel in the past.

Adam Savage
2745 E. Diana Ave.
Anaheim, CA 92806

I agree wholeheartedly about The ClanDestine. They are really an untapped team if you will. They seem to be the kind of team that you either love or just don't mind. Not so much not care. If they're there then that's okay, if not then that's okay too and frankly I don't see why. Alan Davis is one of the most underrated talents in comics. If you remember his great art on the early EXCALIBURs then you've also got to know he's one great storyteller. Go out, find those Marvel UK issues of ClanDESTINE and read them. You won't be sorry.

Sometimes, Marvel gets accused of reprinting too much. But when you've got as long a history as we do and an ever-changing fan base that wants to have those early stories, then that's what you gotta do. Right now Marvel is sticking with the large "phone-book" style reprints. The MASTERWORKS were great but with consumers money tight right now more pages and affordable sounds better than less pages and expensive.

Dear INSIGHTS,

I didn't know where else to write about this. So, since VISION covers the entire Marvel Universe, I thought I'd try you.

About two years ago I read somewhere you were thinking of re-printing the SKRULL/KREE war story. I foolishly sold my copies years ago. Now I'd like to reread them or get the saga back. It'd be nice to see it again on nicer paper and maybe even re-colored. How about it?

Carl Berger
2708 Long Beach Blvd.
Ship Bottom, NJ 08008

Carl, if I told you how many summers I spent on Long Beach Island you wouldn't believe me. But I'm sorry we don't have any plans to reprint that storyline but at our current rate of bringing back old heroes, you never really know.

Dear INSIGHTS,

As a fan of your magazine, I must congratulate you on the great job you guys are doing. However, I found a few continuity problems I must address.

First, In X-FORCE #28 Reaper is killed by Shatterstar. I'm telling you he was completely disintegrated! But in EXILES #1 there he is fighting Siena Blaze and then later joins the EXILES. What's going on?

Second, In X-MEN #38 Psylocke gets her hair cut very short. In X-MEN PRIME her hair is down to her original length. Miracle grow? I don't think so.

Finally, the cherry on the top. This is one that guarantees me a No-Prize. In VISION #13, in the back issue brows section, you revealed one of Marvel's closest kept secrets: The Falcon is a mutant. Perhaps you should have kept this secret because in ONSLAUGHT: MARVEL UNIVERSE, Mr. Fantastic stated that mutants could not absorb Onslaught. But wait, isn't that the Falcon flying into Onslaught's energy field? Also, isn't he involved in the pocket universe of Heroes Reborn? OUCH! That's gotta hurt, Bob!!

Well, that does it for now. Nevertheless, if a continuity mistake occurs, I will be there to right the wrong.

Ryan Kochanowski
2416 8th St. E.
Bradenton, FL 34208

All right, Ryan, here we go. Whatever occurred between the Marvel Universe and the Malibu Universe doesn't count. I know that it sounds like a cop-out but that's how it is. Nothing in the "Malibuverse" that impacted our heroes was lasting. It's like when they changed realities all bets were off. Yeah that's it.

No, it wasn't Miracle Grow, it was the new and improved version of that spray paint for hair-challenged people. She had a can of the aging, purple-headed, rock-star version. Yeah. Yeah. I'm good.

The Falcon..The Falcon you say? Well, he..uhh...and then...yeah. All right, you got me. However, in following with the classic rules of the No-Prize, You've got to give us a reason as to how he got through. Then you may win that valuable No-Prize.

Dear INSIGHTS,

You are something else. You use the Onslaught series to wipe out the good heroes just to introduce second volumes on their titles. I have collected AVENGERs and FANTASTIC FOUR since day one—meaning their original, respective #1's. With the new blood you seem to want, you have blatantly dropped the continuity of great characters. I can't stand what you've done. The characters are now worthless; they seem to be strangers to us older fans.

I am 45+ years old and have collected your comics for most of my life. As of now, the X-titles will be my only Marvel purchases.

You may have been trying to capture new, young readers, but you're losing the ones who have been your bread and butter, the tried and true, the aged ones.

Oh yeah, and by the way, we are also the ones with the money, who tend to buy in bulk.

Rob Atkinson
94 Maple St.
Winstead, CT 06098

Dear INSIGHTS,

Excellent, is the best word I have to describe my views of your new Heroes Reborn titles.

Having been a Marvel addict for years, the revamping of some old characters was long overdue. The dynamic art and storylines are reminiscent of the comics I used to enjoy, especially the confrontations between Iron Man and the Hulk. I have not talked to anyone so far that is not impressed or is not looking forward to the next issue. I gave a copy of the FANTASTIC FOUR #1 to a friend at work, someone who read the FF from the first number one as a child. He loved it. He couldn't wait for me to get him #2. My ten year old nephew, who was an occasional comic reader, is now hooked on IRON MAN and THE AVENGERS.

Similar to just about everyone, I don't pretend to know everything about the Onslaught story, but I have no problem with the Heroes Reborn pocket universe idea. When our heroes once again take their rightful place in the Marvel Universe, all will be as it was, only better.

The notion of starting several old titles again from #1 is a good idea. It creates interest, especially for the next generation of Marvel readers like my nephew. It does not diminish comics of the past, and I still enjoy my back issues as I always will.

L. Armeister
British Columbia
Canada

Ah, what would the VISION letters page be without some Heroes Reborn letters. Earlier, Doug Clayton gave us his opinion about what still continues to be the most hotly debated subject in comics. Now, Rob Atkinson and L. Armeister give us more differing opinions. Will we ever see any middle ground on this? I doubt it but it makes for a good letters page.

Dear INSIGHTS,

I am a longtime Marvel reader. I love Marvel Comics, always have...always will. Next month I plan on spending, roughly $88.00 on my Marvel purchase. In the last year I have seen some really good things from Marvel. But I think Marvel has really dropped the ball with the 40-page format. I have developed a wait and see attitude in regard to this new format. In VISION #13 you told Michael Conte to keep reading for a more diversified sampling of goodies. I trust that this diversified sampling does not include the pages of VISION that were re-printed in last months books? I really felt ripped off, Tim. That is the main reason I'm writing. I will continue to wait and see and give you a chance to work things out, but please do not make me feel as though I am a sucker for buying the same pages of material over and over. To quote a recent Tom Petty song, "Even walls fall down", so please do something quick or better yet, go to the 32-page format like the PUNISHER has. Make me feel like you guys care about giving me added value without the big price tag. If you must stay with the 40-pagers, then here are some suggestions: longer letters pages, fan art, and please, I implore you, change the 8 pages every week or drop the page count.

Mark Cross
13816-133 Ave.
Edmonton, Alta.
Canada

Since I've become the unofficial arbiter of the insert pages as well as their producer, it seems only fair that I address this letter.

The insert pages in the books have become more diversified, maybe not as much as some people would like but there are definitly more subjects covered in more titles than when they began.

Mark, I'm sorry that you felt "ripped-off" by the VISION reprint pages that appeared in the Heroes Reborn books but there actually was a reason that was done. Currently, VISION reaches 52,000 readers. In today's market that's pretty good for a book that doesn't have an "X" or "Spawn" in the title. The Heroes Reborn books, at the time those decisions are made, such as what to put in a book, were estimated to be going to over 200,000 readers. Marvel felt that this was a golden opportunity to highlight a feature in VISION, which is the most popular, to potentially 150,000 other readers. That is why that was done. Incidentally VISION sales have been on a steady rise. Right now, VISION is ranked 57th in the entire industry.

Also, we try to place the inserts in a variety of books but sometimes there is a fan like you who buys a lot of different Marvel titles and thereby you experience an overlap of features.

It seems that I've started something again. What's your opinion out there? Write in.

Dear INSIGHTS,

First off, this is definitely not a Marvel bashing letter. One might say that I am merely a concerned, yet devoted fan.

A letter appeared in issue #13 of Marvel VISION, written by a Michael Conte out of Ontario, Canada. Mr. Conte, I salute you for finally touching on numerous subjects that have been of great concern to me and possibly many other readers. Your opinions on the Heroes Reborn titles were right on the money. As of late, CAPTAIN AMERICA, THOR and THE AVENGERS were fantastic. I even liked all the costume changes for Thor, Hawkeye, Scarlet Witch, and the Black Widow. Well, suffice to say, after three issues of the new storylines, I can only review them as thus: FANTASTIC FOUR...Great. IRON MAN...shows promise. CAPTAIN AMERICA...downright GOOFY. THE AVENGERS...awful. Thank God this fiasco will only last twelve issues.

Mr. Conte continued to voice his concern about the amount, or shall we say "over" amount of Spider-Man titles. Does Spidey really need a book every week? Then there are the two 99-cent titles as well as the two quarterly books. Then to top it off, you go and cancel NEW WARRIORS and SPIDER-MAN 2099...you guys are breaking my heart. Now I really don't mind the amount of X-titles there are because there are so many characters to deal with, and Marvel's done a tremendous job at that. One might simply say that I just don't have to purchase all eight Spidey titles; however, the books feature some of the best talent Marvel has to offer. Talent that could be spread out through various titles. John Romita Jr. is by far the best artist to draw Daredevil. Steven Butler, whom I sorely miss, is the only person to fill Mark Bagley's shoes.

Mr. Conte also expressed his concern with the vast amount of new monthly titles about to be released. He suggested that you consider releasing them as mini-series instead. I couldn't agree with him more. I hear that Iron Fist is coming back as a member of a team called Power Corps? **(Could this have something to do with my answer to Doug Clayton's letter? Maybe.)** This is great, if true. I hope this team might include some of the other great '70s heroes. Characters such as Deadpool and Elektra have proven themselves and may possibly pull off their own titles. However, you could definitely hurt supporting characters like Hercules, Quicksilver, and Ka-Zar by giving them their own ongoing titles. Some of the current X-Men limited series have been absolutely senseless. Who's next in line for a series, Fred, the non-mutant custodian at the mansion? Marvel has such a plethora of heroes screaming for their own limited series, such as Shang-Chi, Cage, Howard the Duck, She-Hulk, Adam Warlock, Namor, Dr. Strange, ClanDestine, New Warriors, and even Spider-Man and X-Men 2099.

In closing, let me state that I am not attacking you, I've been collecting Marvel titles off and on since 1974 and I'm glad to see you guys finally getting back to basics. Daredevil has never been better. Thank God, you have finally killed off Ben Reily. I buy over twenty Marvel titles a month, with only a handful of the competition. It is so important to focus on quality, not quantity. Just because you've contracted Liefeld on two of your titles, doesn't mean you have to run your business like him. Did someone say sarcasm?

Jo-Jo Anthony
3535 Legato Court
Diamond Bar, CA 91766

Thanks for writing in, Jo-Jo. One of the things that Marvel wants to do is appeal to a wide range of tastes. That's why you get a Heroes Reborn, Ka-Zar and Howard the Duck. As well as aSpider-Man book every week.

One of the things that Spidey Editor Ralph Macchio is doing is giving each of the Spider books their own unique feel. One of the things that hurt the Punisher in the past was you had three monthly titles that were basically the same book. Ralph wants to give the reader a different experience with each book that you read.

We also are more closely scrutinizing who gets a limited series these days. That way the character most deserving and best equipped, story and creator wise, will get their shot.

Dear INSIGHTS,

First off, I want to congratulate you on another fine issue of the fabulous Marvel VISION. Issue #13 was great. The Luke Ross interview was very insightful. Luke draws the original costume like it was meant to be drawn. I can't wait to see his version of the Vulture, Hobgoblin, and the Scorpion. They should be awesome.

Luke Ross also draws Mary Jane as she was to be drawn. Sexy, but not over the top. I hope Luke stays on SPECTACULAR SPIDER-MAN for a very long time.

And while we're on the subject, I was wondering if Spider-Man editors might get Jim Balent of CATWOMAN to do a one-shot penciling job or a mini-series about the wall-crawler. I think Jim is one of the best artists out there. And I know he could do a bang-up job on Spidey. And how he draws female characters, Jim could do wonders to MJ or Betty Brant. Hopefully we'll see a Balent Spidey soon.

I also enjoyed the article on Howard the Duck. With Howard's recent appearances in GENERATION X, and GHOST RIDER, as well as the Spider-Man Team-Up, maybe the web-footed wonder will again get his own series. This duck fan hopes so, and if not, maybe Howard will continue making guest appearances in other titles.

I'm also looking forward to the DAREDEVIL/BATMAN and the WILD C. A. T. S. /X-MEN crossovers. Some fans are calling the '90s "the decade of the crossover" and I for one agree. Characters of every shape and ideal are meeting one another. PUNISHER/BATMAN, PUNISHER/ARCHIE, BATMAN/CAPTAIN AMERICA, SPIDEY/BATMAN, and the list goes on. Not to mention the mega monster of all crossovers, Marvel vs. DC.

A lot of people are upset with the volume of crossover books. I'm not. I've waited years for some of these books to happen and I'm enjoying myself. To those who are upset with the number of crossovers, don't buy them. Buy what you enjoy reading. I enjoy seeing two characters from different companies meeting one another. Heck, the DC vs. Marvel crossover was to me, the holy bible of what cross-overs are meant to be and what can be achieved when two companies work together. So keep them crossovers coming!!

Jon Erin Mundy
101 N. Davis
Forest, OH 45843

Crossovers do seem to be the thing these days and I really like them. I just finished reading CAP/BAT by John Byrne and I really enjoyed it. And of course, I take great pride in PUN/BAT since that was the last Punisher project I was involved with.

I don't think that there are any plans for Jim Balent to be doing any Marvel work but if that changes, you'll se it here.

Dear INSIGHTS,

I'd like to start off by telling you what a great magazine this is. It really gives a lot of information that I find very helpful in picking up new comics. The main reason that I am writing is because I need some help and I hope you can do the job.

When I was young, most of my comics consisted of SUPERMAN and BATMAN. After a while my interests shifted away from comics and went to model cars. That soon ended as well. Now that I am older, I somehow find myself drawn back to the comics, but they have so many new faces. And what grabbed my attention was a cartoon. But these faces are from Marvel Comics. And those faces are the faces of the X-Men. I realize that I may be too old for cartoons, but I have to admit that I am drawn to the FOX network every Saturday morning. All the characters are great, but as with all cartoons, I too have a favorite. And that would be none other than Wolverine.

So, with this new attraction came an old hobby that I had long forgotten. But this time I was buying Marvel Comics. And with these new comics, I found myself looking at new faces and new characters. Characters I had never heard of or seen before. I found them all to be very interesting. Then, not too long ago, I found a box of Marvel Comics Collector Cards. So, I bought the box. And in this box I found more new characters.

Well, on with my question: Does Marvel have anything similar to an index or a book of some kind that list all the different characters within a particular group? For example, all the heroes and villains within GENERATION X, THE AVENGERS and THE FANTASTIC FOUR. Or, if there is anyone out there who can help me, I would greatly appreciate the help. And after reading the January issue of Marvel VISION, I am anxious to read the DAREDEVIL/BATMAN crossover.

Thanks for all the hard work and the time that goes into making such a great magazine and such great comics. And thanks for your time regarding my letter and your help. Keep the comics coming!!!

Scott Dula
6532 Nobby Lail Rd.
Connelly Springs, NC 28612

Marvel did do a couple of different types of indexes as well as some done by others outside the company. We put out indexes to the Avengers and X-Men while a gentleman by the name of George Olshevky compiled some larger size books on our characters. I have his X-Men index and it only went up to Annual #5 as well as covering Ghost Rider, Champions, Black Goliath and Dazzler. It's old. I would take that longshot and ask around about those books. Good Luck.

Thanks to all this month's VISION letter writers: Dave Pfeil, Dave Perkins, S. Mir (**Thanks for the insightful letter!!!), Hey, Bill McLaughlin Jr., I played messenger for you. Good luck!!!,** Justin Milcik, Bo Lieban, Mark Parker (**We can and always will learn something from, Mark Gruenwald. Thanks!!),** Chuck Davis, Robb Welch, Sally Cutler, Gerald Munos.

I've been really lazy about checking my E-mail lately, but next issue, I'll devote the whole letters page to online letters.

Happy New Year!

Write in to: Marvel VISION Insights c/o Marvel Comics 387 Park Avenue South New York NY 10016. Or E-Mail to: TIMM2E@ aol.com Addresses will be withheld at the writer's request.

GET AMALGAMATED!

There'll be no new SPIDER-MAN titles on the shelves that week. No new BATMAN titles. No new X-MEN, no new SUPERMAN, no new CAPTAIN AMERICA, no new JLA. So if it's sizzling super hero action you crave, on April 2nd you'll find it only under the AMALGAM label! AMALGAM COMICS, which were the surprise hit of '96, bring the House of Ideas and their Distinguished Competition together by meshing their greatest heroes (and two really fowl ones) into a brand-new (what else?) AMALGAM!

For the second year in a row, the concept, conceived by Marvel's Mark Gruenwald and DC's Mike Carlin, will give loyal readers "a fan-boy's dream," according to Mike! "This is the chance to goof around in two different universes without having to wrestle with literal continuity. At the same time we are dealing with the minutia of a character's history, manipulating disparate specifics into a brave new reality!"

"The basic premise of AMALGAM is that these universes have always been combined, and that there's a 30 or 40 or 50-year publishing history behind all of these characters,"

says Marvel editor Tom Brevoort. Each of the books features a self-contained, stand-alone story, but is based on the idea that "there's 50 years of Amalgam comics that you've absorbed even though you've never actually read them. We'll drop references to titles that don't exist and story lines that never happened, in such a way that people can understand the references!"

This year, like last year, there are a total of twelve AMALGAM books hitting the stands in early April. Six of the titles (IRON LANTERN, CHALLENGERS OF THE FANTASTIC, THORION OF THE NEW ASGODS, BAT-THING, GENERATION HEX, and the long-awaited LOBO THE DUCK) are new this year, while the other six (EXCITING X-PATROL, MAGNETIC MAN FEATURING MAGNETO, SPIDER-BOY TEAM-UP,

JLX UNLEASHED, SUPER-SOLDIER: MAN O' WAR and DARK CLAW ADVENTURES) feature characters from last year's books.

If you missed AMALGAM last year, don't worry.(They're being re-offered.) "You should be able to sit down and read any single one of these books without having read any of the books from last year, or even another book in the (Marvel/DC) line, and be able to follow it," says Tom.

The fan response to last year's AMALGAM titles, which followed hot on the heels of MARVEL VERSUS DC, was overwhelming. "I think everyone just expected us to go the regular route after the first wave of Marvel VERSUS DC died out," says Tom. "But

instead, we were able to pull this out of our hats, and do a fun week of wonky bizarre titles!" Mike Carlin adds, "We always knew AMALAGAM would **be** the event for **real** comic readers."

And fun is what AMALGAM is all about! "The thing about these titles is that the more you know about the Marvel and DC Universes, the more levels there are to these adventures. You can read 'em cold, not knowing anything about anything, and still have a fun, stand-alone adventure with the characters.

The AMALGAM books are written and drawn by some of the top talent from Marvel and DC's stables. "We're getting good people on these titles all across the board," says Tom. Many of the new titles debuting this year were the brainchildren of the writers and artists inspired by last year's AMALGAM books. "Kurt Busiek had been talking about wanting to do IRON LANTERN since the first round of AMALGAM books came out," recalls Tom. "He came to me and said, 'Paul Smith wants to do it too; here's a character sketch.'" Karl Kesel was eager to do CHALLENGERS OF THE FANTASTIC because it combines two of his favorite groups. And Peter Milligan is writing GENERATION HEX, which is about a group of strange mutants in the old West.

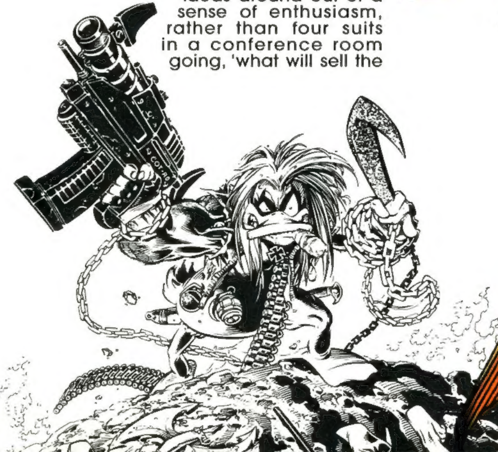
The creative teams aren't the only ones having fun with AMALGAM! "These books are aimed more or less at our hard-core audience," says Tom. Last year there was a lot of discussion and speculation about what the component parts of these characters were, and how all these things fit together. This year will only add to that, because we're trying very hard to preserve the illusory continuity of last year!"

To that end, the AMALGAM books will be the total package, featuring AMALGAM bullpen pages, and even letters pages referring back to the books' recent "issues." Though DC and Marvel are splitting the editing duties evenly ("Mike Carlin always answers his own phone! It's amazing!" gushes Tom), neither company's logo will appear anywhere in the books, for the sake of preserving the integrity of the "line"!

"This time around we tried to have even more fun with the concept," says Mike. "We're doing things like LOBO THE DUCK and DARK CLAW ADVENTURES, which takes the AMALGAM 'gag' to the next level by presenting it as though it were a real-world thing which might actually have an animated series based on DARK CLAW!"

"It's very anti-corporate," says Tom. "People were flinging ideas around out of a sense of enthusiasm, rather than four suits in a conference room going, 'what will sell the most?' These books are a lot of fun, and they exist for no other reason than to have a good time with them. I don't think they have a whole lot to say about the state of humanity or the human condition per se. They have more to say about the inherent fun of the comic book industry and the various universes and characters, and the enthusiasm of the creators and the people behind them." There's not a comic book on earth that gets better than that!

—Polly Watson



AMALGAM: WHO'S WORKING ON IT

MARVEL COMICS + DC = AMALGAM COMICS

MARVEL COMICS

SPIDER-BOY TEAM-UP (w/Legion of Galactic Guardians 2099) =Karl Kesel/Roger Stern and Ladronn

CHALLENGERS OF THE FANTASTIC = Karl Kesel and Tom Grummet/ Al Vey

GENERATION HEX= Peter Milligan and Adam Pollina

LOBO THE DUCK = Alan Grant and Val Semeiks

MAGNETIC MAN FEATURING MAGNETO = Tom Peyer and Barry Kitson

EXCITING X-PATROL = Barbara Kesel and Bryan Hitch

DC COMICS

SUPER-SOLDIER: MAN O' WAR = Mark Waid and Dave Gibbons

DARK CLAW ADVENTURES = Ty Templeton and Rick Burchett

JLX UNLEASHED = Christopher Priest and Oscar Jimenez

IRON LANTERN = Kurt Busiek and Paul Smith/Al Williamson

THORION OF THE NEW ASGODS = Keith Giffen and John Romita Jr.

BAT-THING = Larry Hama and Rodolfo Damaggio

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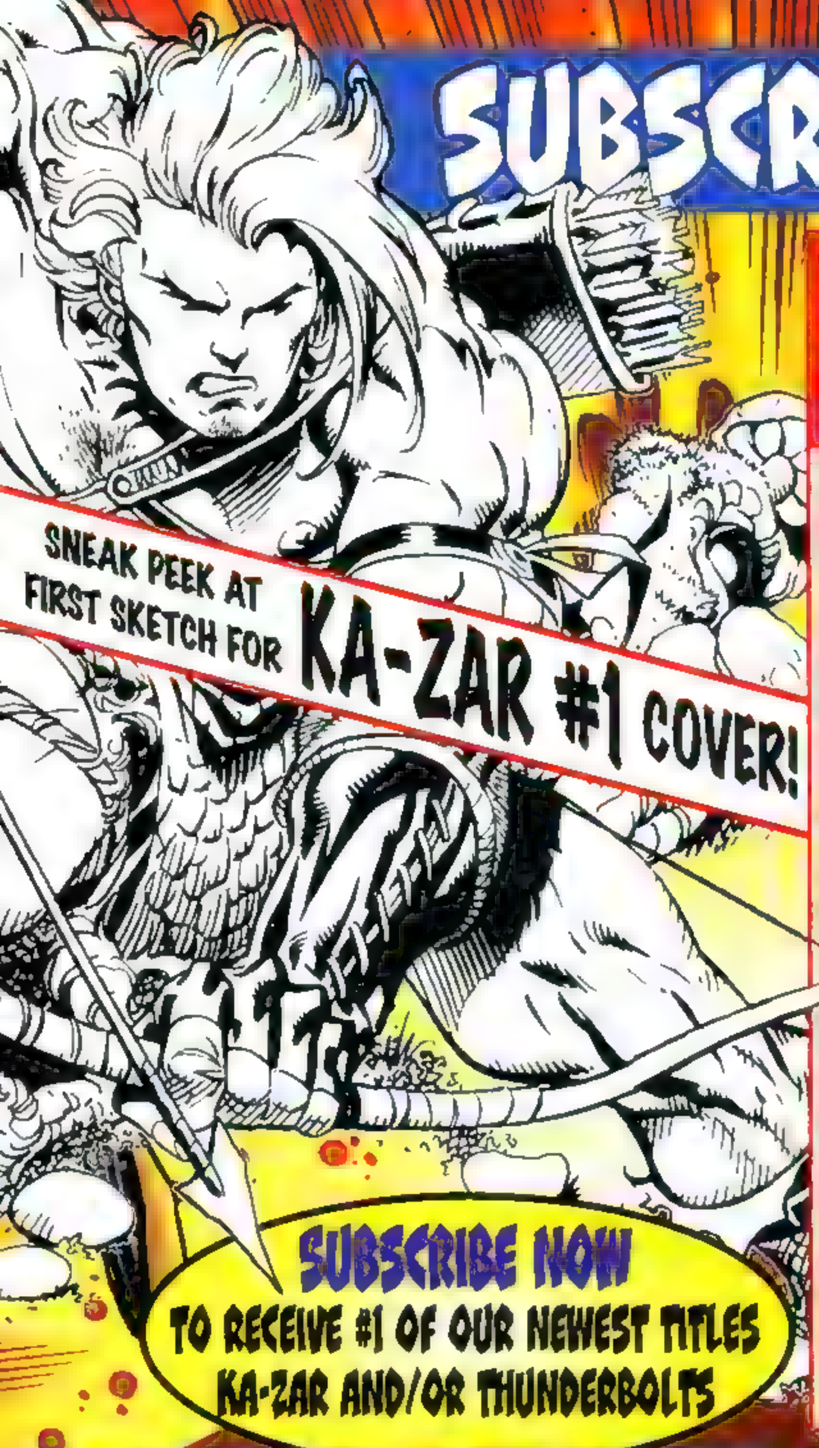

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- ☐ XME Uncanny X-Men
- ☐ DDP Deadpool
- ☐ ZAR Ka-zar NEW!
- ☐ ELK Elektra
- ☐ FAC X-Factor
- ☐ EXC Excalibur
- ☐ XFO X-Force
- ☐ GEN Generation X
- ☐ MAN X-Man
- ☐ WOL Wolverine
- ☐ MEN X-Men

Heroes Reborn

- ☐ AVE Avengers
- ☐ FAN Fantastic Four
- ☐ CAM Captain America
- ☐ IRM Iron Man

Marvel Heroes

- ☐ DDV Daredevil
- ☐ PNS Punisher
- ☐ GHR Ghost Rider
- ☐ SIL Silver Surfer
- ☐ INC Incredible Hulk
- ☐ UFO Ultraforce
- ☐ JIM Journey Into Mystery
- ☐ WHI What If... (Stories that span The Marvel Universe)
- ☐ BLT Thunderbolts NEW!

Star Trek

- ☐ VOT Star Trek: Voyager
- ☐ SFA Star Trek: Starfleet Academy
- ☐ EVS Star Trek: Early Voyages
- ☐ DS9 Star Trek: Deep Space Nine

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IN THIS ISSUE
Exclusive interview with Tony Stark, the man behind the Iron mask.

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VENOM TRIAL CONTINUES

Phil Roberts -UPI

The trial of notorious Spider-Man foe Venom continued in city court yesterday. Venom, a.k.a. Eddie Brock was recently captured by authorities after a reputed escapade of murder and terror, both here in New York and in California. Brock, a former reporter for the Daily Bugle was mysteriously transformed into a mad parody of Spider-Man and his old black and white costume. Unlike Spider-Man, who many believe to be a hero, Brock has often brought his own brand of justice to criminals in the most lethal of manners. Brock is also believed to have harmed and possibly killed many innocents during his time as Venom.

Famed lawyer Matt Murdock has found himself in the unenviable role as Brock's defense attorney, but even he was caught unprepared when the prosecution brought Spider-Man to the witness stand. A member of the court audience who requested anonymity described the courtroom as "like a grave yard" when Spider-Man entered. "It was the ultimate shocker! Most of us have never seen this guy in person, and here he was, possibly the ultimate authority on Venom, taking the stand. No one ever imagined the trial would come to this!"

J. Jonah Jameson

CHANGE- FOR BETTER OR FOR WORSE?

It has been a season of change, of renewal for the people of this great city. As we edge ever closer to the turn of the century, I find myself preoccupied with a sense of unease. We have seen changes of late that should signal good times ahead: the murderous Venom has at least been captured and brought to trial. A new group of heroes calling themselves the Thunderbolts have risen from literally nowhere to defend New York now that the Avengers and Fantastic Four are no more. The underworld has seemingly gone into seclusion now that the vigilante known as Daredevil is working more hours than ever. Even the loose cannon known as the Punisher has mysteriously disappeared, and while I would wish death on no one, I can't help but think of all the innocent lives that could be caught in his mad crossfire if he indeed still lives.

And yet, I feel troubled by these events. I could simply dismiss my unrest as being typical of humanity-we fear change. I could tell you that the interruption of the status quo, even for the better, has long brought fear and uncertainty to the populace of our world. But my concern is not about change. Rather, I fear we are attempting to artificially maintain the status quo. Our vaunted heroes, the Avengers are lost to us forever. So what do we do? We welcome with open arms these so-called "Thunderbolts" without knowing a thing about them. Power corrupts. Absolute power corrupts absolutely. And we have placed the greatest power of all in their hands: our trust. And what about the Venom trial? How can we suddenly accept Spider-Man, an outlaw vigilante. Is it simply that we want him back because Venom has been taken from us? Lest we forget, the Punisher is gone, and so his predecessor against organized crime, Daredevil has returned in force. And yet this is a good thing?

Sadly, we have grown so comfortable living in a world where those outside the law control our destiny far more than those who live their lives by it. Change, while uncomfortable at best, is an evolutionary tool meant to push us forward to become the best we can be. By deluding ourselves into believing things don't have to change, we have only ensured that we won't be prepared when the next true challenge arrives, and it could very well appear before the turn of the century.

Staff Photo By Chuck Giambalvo

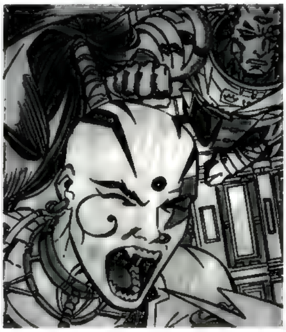
BATTLE OVER BRITAIN

Jim Fooey- UPI England

England, or more specifically, Britain, has suffered a great deal due to super-hero related events over the last several months. Countless lives were recently lost when the mysterious organization known as Black Air was defeated by England's premier super-hero team, Excalibur. Since then, an anti-mutant sentiment has blossomed here in the wake of the evil mutant Onslaught's siege of New York last year. Yesterday, England's carnage was added to when a never-before-seen trio of what can only be described as monsters attacked Captain Britain and Meggan of Excalibur over the streets of London. Calling themselves the "Dragons of the Crimson Dawn", the creatures wreaked havoc at the height of the business day, causing hundreds of nearby shoppers and onlookers to flee in an uncontrolled panic.

One woman described the Dragons as being "like something out of a Grimm's fairy tale. They were misshapen and horrible!" Adorned in ancient jewelry and, in one case, armor, the trio caused widespread mayhem in their pursuit of England's national hero. Curiously, the three perpetrators wore identical tattoos over their left eyes. Strangley, the dagger-shaped tattoos were strikingly similar to that worn by Psylocke, a member of the outlaw American mutant team, the X-Men.

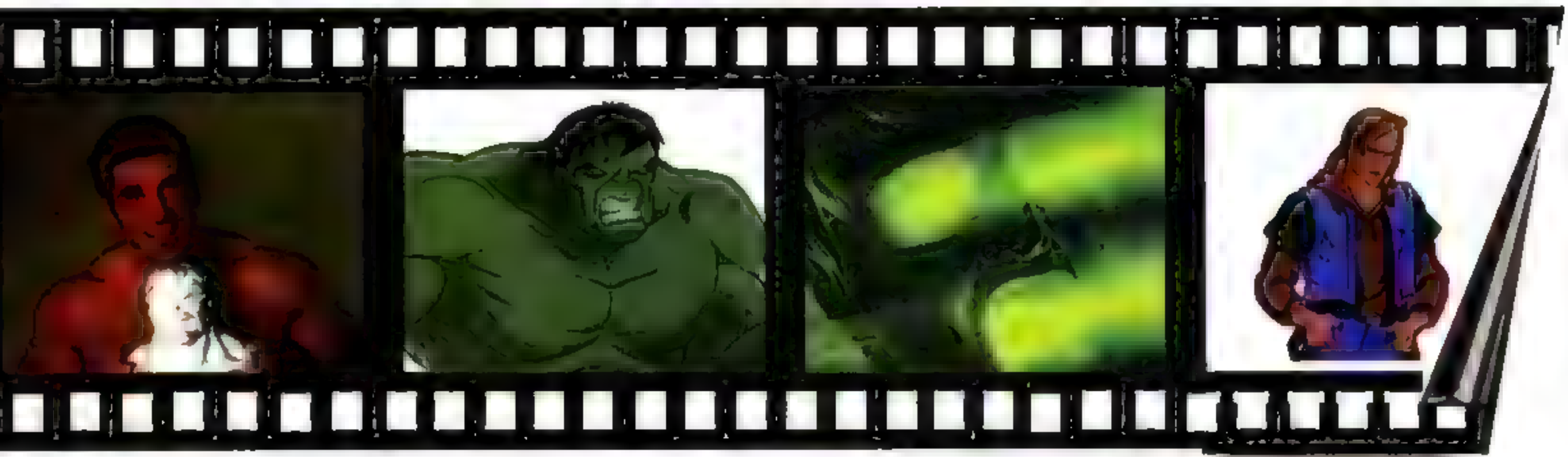
As quickly as the battle started, it was over. Capturing the Captain, the Dragons opened some type of spatial portal which they disappeared into, leaving Meggan and hundreds of horrified bystanders behind. Before we could reach the scene, Meggan disappeared into a similar portal with a six-armed woman dressed in armor who presumably has come to help Excalibur defeat the Dragons.



CONTINUED IN EXCALIBUR #108

THE INCREDIBLE HULK PT. 2

Andy Mangels's All-New Reel Marvel "The Incredible Hulk" Part II



Last issue of *Marvel VISION*, we began a gamma-irradiated complete episode guide of UPN's popular new cartoon series, *THE INCREDIBLE HULK*. Now, with all the investigative prowess of Jack McGee (ten *Marvel VISION* points for anyone who recognizes that name), we'll pick up the reins of Season One, filling you in on the surprises still to come this season! Enjoy!

INCREDIBLE HULK EPISODE GUIDE
SEASON ONE (Continued)

#7 Doomed **(1796-007, 11-3-96)**

Written by Bob Forward; Directed by Dan Thompson

Hoping to hide out in the Washington, D.C. home of his cousin, Jennifer Walters, Banner brings the Hulkbusters to her doorstep. Things get worse when Doctor Doom kidnaps a critically injured Jennifer and Banner, using the threat of the Hulk to pursue his political aims for Latveria. To save Jennifer's life, Banner gives her a blood transfusion, turning her into the green-skinned She-Hulk!

Note: This is the second animated origin for She-Hulk, here voiced by Lisa Zane (*LA Law* and *Freddy's Dead: The Final Nightmare*).

#8 Fantastic Fortitude **(1796-008, 11-10-96)**

Written by Bob Forward; Directed by Tom Tataranowicz & Ernesto Lopez

Hoping to find a cure to their gamma problems, Hulk and She-Hulk arrive on the doorstep of the Fantastic Four in New York. Unfortunately, everyone's out of town except the Thing. When the Leader's newest gamma-creature, the Ogress, battles the Thing at the zoo, Hulk and She-Hulk intervene. Later, Ogress attacks the FF headquarters and captures Banner, leading to an all-out battle at the Statue of Liberty.

Note: The hideous Ogress is voiced by super-model Kathy Ireland, who played Medusa on the syndicated Marvel Action Hour Fantastic Four series running from 1994-96.

#9 Mortal Bounds **(1796-009, 11-17-96)**

Written by Bruce Schaefer; Directed by Ernesto Lopez

The Gargoyle has been trying to cure himself, but he accidentally unleashes a deadly gamma-mutated virus on the city of Detroit. At a hospital there, Betty Ross meets Dr. Don Blake and suggests he get Banner's help with the virus. Blake turns into Thor, and befriends the Hulk. In Detroit, Betty becomes ill with the virus, and Banner is captured by the Abomination. While Thor tries to track them down, Banner is forced to cure Gargoyle and Abomination before he can save Betty and Detroit's citizens.

Note: Richard Moll, "Bull" of *Night Court* fame, takes over the vocal role of Abomination, while *Sliders* star John Rhys Davies is Thor.

#10 And The Wind Cries. . . Wendigo (1796-010, 11-24-96)
Written by Megeen McLaughlin; Directed by Tom Tataranowicz & Rich Trueblood

Stalked in the California Redwoods forest, Betty is captured by the Wendigo, a monstrous Indian spirit that can never rest until it is defeated by a force greater than it. Trying to rescue Betty, Banner is captured by General Ross. But when Ross uses an unbreakable gamma handcuff on Banner, the tormented scientist slips the other side of the cuff onto Ross's wrist! Working together, Ross and Hulk track down the Wendigo, and a battle royale ensues, with Betty's life at stake!

Note: When The Hulk originally fought Wendigo, in *Hulk* #181, guest-star Wolverine made his first appearance. Due to restrictions from Fox, Wolverine could not appear in this episode.

#11 Darkness And Light, Part I (1796-011, 2-2-97 tentative)
Written by Bob Forward; Directed by Ernesto Lopez & Tom Tataranowicz

Working together, Doc Samson, Betty, and Rick sneak Banner on to Gamma Base to cure him in an experimental nutrient bath. Unfortunately, Talbot interrupts the experiment, and something unexpected occurs: Banner and Hulk split! While Banner is comatose, the Hulk is completely and totally full of bestial rage, unchecked by Banner's conscience. When S.H.I.E.L.D. agent Gabriel Jones reveals a secret pact with the Pentagon, Doc Samson is forced to intervene, freeing the savage Hulk onto an unsuspecting public!

#12 Darkness And Light, Part II (1796-012, 2-9-97 tentative)
Written by Steve Granat & Cydne Clark; Directed by Ernesto Lopez & Rich Trueblood

The savage Hulk is pursued by the Hulkbusters, the Leader's gamma mutant warriors, and Rick Jones. A battle in the desert leaves Jones injured and the Hulkbusters unit destroyed. The Leader captures the Hulk and transfers his mind into the body of the bestial Hulk, not realizing that the Hulk's raging fury will still manifest itself. When Betty intervenes, the Leader separates himself from the Hulk. Now, a revived Banner must don Hulkbuster Exo-Armor to confront the savage Hulk in the battle to end all battles!

#13 Darkness And Light, Part III (1796-013, 2-16-97 tentative)
Written by Greg Johnson; Directed by Ernesto Lopez & Dick Sebast

In the action-packed season finale, Banner and the Hulk face off, unaware that General Ross is closing in with his Omega Laser to finish them both off. Doc Samson finds out a deadly secret for Banner, and tries to save him. When General Ross sabotages the nutrient bath controls, the results leave Rick Jones a green gamma monster himself. Even stranger, an enraged Banner metamorphosizes into something new. . . a gray-skinned Hulk!

Note: Although this episode is not technically a cliff-hanger, it does leave the cast members in dire straits, and allows for new situations and new developments if the series goes to a second season.

Andy Mangels has been chronicling the history of comic book movies and TV shows for a variety of magazines over the last decade, as well as writing comics such as BLOODWULF, SLIDERS, *and* STAR WARS: BOBA FETT. *Resurrected from the pages of* MARVEL AGE MAGAZINE, *Andy Mangels's All-New Reel Marvel will be a semi-regular feature in* Marvel VISION.

SEASON ONE VOICE CAST (BOX OFF)

MAIN CAST (in almost every episode)

Lou Ferrigno	The Hulk
Neal McDonough	Bruce Banner
Genie Francis	Betty Ross (not in #7, 8)
John Vernon	General Ross (not in #8)
Luke Perry	Rick Jones (not in #6, 7, 9, 10)

GUEST CAST (episode number in parenthesis)

Matt Frewer	Leader (1, 2, 5, 7, 8, 11, 12)
Mark Hamill	Gargoyle (1, 2, 5, 7, 9, 11, 12)
Kevin Schon	Major Talbot (1, 2, 3, 5, 11, 12, 13)
Kevin Schon	Abomination (1, 2)
Thom Berry	Gabriel Jones (3, 4, 6, 9, 10, 11, 13)
Shadoe Stevens	Doc Samson (3, 4, 5, 10, 11, 13)
Michael Bell	Mitch McCutcheon (3)
Michael Bell	ZZZAX (3)
Leeza Miller	Co-worker (3)
Leeza Miller	ZZZAX (3)
Kevin Schon	ZZZAX (3)
Robert Hays	Tony Stark/Iron Man (4)
Dorian Harewood	Jim Rhodes/War Machine (4)
Tom Kane	HOMER (4)
Genie Francis	Sister Rose Erak (5)
Richard Grieco	Ghost Rider (5)
Peter Strauss	Walter Langowski (6)
Clancy Brown	Sasquatch (6)
Leigh Baker-Bailey	Taylor (6)
Leigh Baker-Bailey	Maureen (6)
Eric Vesbit	John (6)
Simon Templeman	Doctor Doom (7)
Lisa Zane	She-Hulk/Jennifer Walters (7, 8)
Chuck McCann	Thing (8)
Kathy Ireland	Ogress (8, 12)
Beau Weaver	Reed Richards (8)
John Rhys Davies	Thor (9)
Mark Taylor	Donald Blake (9)
Richard Moll	Abomination (9)
Richard Moll	Homeless Man (9)
Michael Horse	Jefferson Whitedeer (10)
Leeza Miller	Wendigo (10)
Kevin Schon	Samuel Laroquette (11)
Kevin Schon	Judge (13)

CREDITS

Executive Producer	Avi Arad
Executive Producer	Stan Lee
Executive Producer	Rick Ungar
Supervising Producer	Tom Tataranowicz
Produced by	Dick Sebast

NORDERN EXPOSURE

So you've never been to Canada (no 'eh' required, thank you very much)? Never stood at the foot of the Coast Mountains in B.C. feeling minuscule compared to their fabulous grandeur? Never woke at the break of dawn to watch the sun creep over the plains of Alberta? Never ventured into the wild streets of Toronto for some of the best night life this universe has to offer? Well, not to worry because even though you may never make it over to the Great (not really as White as you may have thought) North, you won't have to go far to experience one of its most promising comic book exports. Twenty-three-year-old Canucklehead Artist **CARY NORD** started his run on DAREDEVIL with issue #353 and ever since, fans have been flocking to local comic stands for a taste of his uniquely wicked interpretations of The Man Without Fear. Recently, MARVEL VISION reporter-type-guy Robert Piotrowski corralled the rarely seen and even more rarely heard from Nord for an exclusive, all-Canadian account of his life, art, and general day-to-day adventures. And we weren't polite about it either!

ROBERT: Where exactly do you live?

CARY: Calgary, Alberta. That's in Western Canada.

What's it like this time of year?

So far, it's been snowing a lot but usually we get a wind coming off the Rockies called the Chinook that keeps things pretty warm.

How does a Canadian Artist get started in comics?

I just mailed out a submission and DC picked me up.

Just like that? On your very first attempt?

Yeah, I was pretty lucky that way. It was a six page submission that I worked on for about 6 months. But that wasn't full time. I was still going to school so that's why it took so long.

Ghhhh (still at a loss for words)

Yeah, uhm, it surprised me too. I'd always been confident that I would break into the industry eventually but I was expecting a lot more rejection at the beginning. Mind you, there was no shortage of that later on. While working on that first project, I missed a couple of deadlines because of school and as a result, it was tough getting my next project. Actually, when I look back on those pages now I know that the art wasn't as great as it could have been. I think the one thing that did it for me was the fact that I went all out on the backgrounds. I put as much in there as I could and I think that clouded over the bad areas.

Wow! Are you sure you only sent out that one? I mean really, really sure?

YES!

Oh, okay. Where did you go to school?

I did a year at the Alberta College of Art. Once I started to get steady work, I quit. It was a good school but they were more into abstract art and didn't really go for the comic book stuff. Yep, they hated me there.

What else have you worked on?

I did 3 issues of SHOWCASE for DC as well as some MARVEL COMICS PRESENTS (some of that stuff was never published). I also worked on the GHOST RIDER CROSSROADS one-shot and some DAREDEVIL fill-in issues (#'s 348 & 349). That led to Amalgam's BRUCE WAYNE, AGENT OF S.H.I.E.L.D. and finally I got this regular run on DAREDEVIL.

What's the one DD element you enjoy drawing the most?

I love drawing the civilian scenes like when Matt is in the courtroom. I like trying to make those situations visually interesting. It's a real challenge. A lot of my influence comes from the old EC books and artists like Al Williamson, Angelo Torres, and Wally Wood who really made me appreciate drawing things like clothing.

What are some of your other influences?

A lot of them stem from X-MEN comics and other MARVEL books. It wasn't until about the last five years that I started looking at comics that originated with other companies. I was always a big Marvel fan-boy. Other than that, pretty much everything I do and experience has some sort of impact on my art. Movies that have plausible storylines make me think a lot as do certain songs. Even conversations I have with friends or with my wife influence the way I draw at times.

DAREDEVIL's been around almost since Marvel's beginning; what do you think it is about this character that continues to attract readers?

I think it's the fact that his situation is more believable than most. Even more attainable in some sense.

Have you ever slipped into a red devil's costume and gone swinging around Calgary for the sake of your art?

No, I'll leave that to Matt. He's got a much better build.

So you're not a shoe-in for the lead if they came knocking on your door from a DD live action flick?

Actually, I kind of draw him with my face and clothes and hairstyle. So if you saw us standing side by side there probably would be a few similarities.

How about personally, do you relate?

In some ways. I think Matt's pretty easy going for the most part and kind of even-tempered and reasonable. At the same time, he stands up for what he believes in. I'd like to think I've got some of those qualities, yeah.

What do you do when you're not working?

Play guitar.

And how often is that?

Not very. I usually work all hours of the day. Although my style is moving away from using as much detail as I used to at the beginning, one of my main goals right now is to find the time to add a few touches here and there. I have no idea how other artists manage to do that and still meet their deadlines. I still can't seem to get ahead in that sense. It takes a lot of self discipline and I can't wait until I get it.

Other than the killer deadlines, how's success been treating you?

(Humbly) I guess I'm doing okay. But I don't feel any different than I did before. A lot of the time it doesn't even feel like a job at all. It's very hard to explain. Sometimes I feel like I'm still in high school again just doing the pages for my own pleasure. There's no one up here banging down my door or anything like that. But you know, that's probably a good thing because if it did happen it would all go straight to my head.

Is it tough working for a company that's so far away?

It doesn't get in the way, but it's strange. I'm pretty much isolated from the rest of the comic book industry in Alberta. I really don't get to do much interacting with the people I work with. I went to my very first convention in Seattle a couple of months back and that's where I met my writer [Karl Kesel] for the very first time in person.

What would you be doing if it wasn't for comics?

I think it's safe to say that I wouldn't be doing much of anything. Drawing comics is really my one big skill. I love this medium, I've wanted to do this since I was in grade eight and although I mostly read X-stuff when I was younger, I always thought Daredevil was very cool.

What's the most exciting thing going on in your life outside of comics?

My wife and I just found out that we're going to have a baby.

What's that feel like?

Great! It makes you start to think about some things in a different light. It's a lot of responsibility and planning for the future, security and that kind of thing. But it's very exciting.

Got any cool Daredevil related stories you'd like to share?

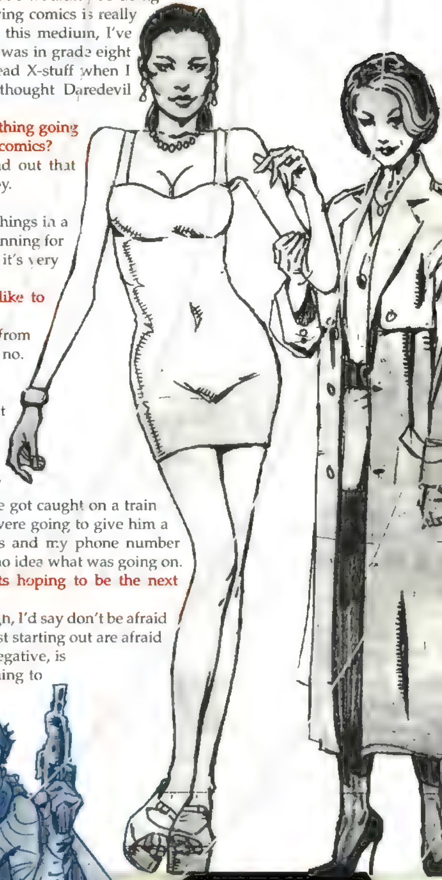
Besides the time I got a phone call at 7 am from someone doing an ID check on a Matt Murdock, no.

What?!

One morning I got a call from this guy who wanted to know if I knew someone named Matt Murdock. So I said, 'Well, yeah. I guess I know a Matt Murdock.' When he asked me to describe him I said 'Describe him? He's a comic book character, what else do you need to know?' Turns out what happened was a friend of mine got caught on a train on his way to work without a ticket and they were going to give him a major fine. So he'd given the guards an alias and my phone number thinking I would clue in and play along. I had no idea what was going on.

What advice do you have for would-be artists hoping to be the next Cary Nord?

First of all, aim higher (Laughs). Seriously though, I'd say don't be afraid to make submissions. A lot of artists who are just starting out are afraid of rejection. But getting feedback, even if it's negative, is a great way to learn and get better. The best thing to do is get your stuff out there. And lastly, don't forget to pile on the detail in those backgrounds!



anthony winn is a hot new artist coming up fast on the inside track.

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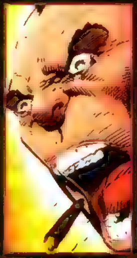


anthony winn is a hot new artist coming up fast on the inside track.

by Robert J. Sodaro

Some guys get all the luck. You can say that about Anthony Winn, all the while knowing that luck may have helped him get in, but it has been his skill at the drawing board that has propelled him to fame, if not fortune. Winn first came to the attention of Rob Liefeld back in the early '90s when Liefeld discovered him and tapped him to work on PROPHET (he did the breakdowns for issues #3 and #4). This led to work on BRIGADE (which he worked on for four or five issues). From there Winn shifted over to Marc Silvestri's Top Cow Studios, and penciled STRIKEFORCE #0. After that he became the penciler on the regular RIPCLAW series, drawing all six issues.

Winn certainly seemed to be riding the wave of popularity, but then his career seemed to stall. *Ripclaw* was canceled, and for a brief time Top Cow had left Image. "It was a situation where there really wasn't any work going around so I was looking for some work on the side so I could support myself," he stated. Needless to say, he landed on his feet, utilizing the newly-forged links between Top Cow and Marvel to land an assignment as the guest penciler on WOLVERINE.

Winn's brief run on that book encompassed #s 107, 108, 109, 111, and 112. He also penciled an X-Men/Star Trek trading card (Wolverine and Captain Kirk). As for his future plans, he is taking some time off and looking to land a new gig with either Marvel or back at Top Cow (which has rejoined the Image stable). "Right now I believe Top Cow plans on relaunching *Ripclaw* again. Top Cow doesn't have a lot of titles out, but what they do is good." He is not only positive in outlook on his brief stint on the title, but is very philosophic about it. "The way I look at it, I had my good experience working on this book and I wouldn't mind doing it again later. It was good. It was fun. I was allowed to work with Larry Hama, which was great. It was a good experience."

While he is sorry to be leaving the book ("I love drawing this character. He's cool."), Winn stated that he learned quite a bit from working with Hama, the book's writer. [On Hama] "He's very interesting. In some ways he's kind of like the character Wolverine. Just talking to him I can kind of sense that's him. He kind of talks that way, and is rough, and he has that attitude, which I like a lot. He's got a lot of wisdom, which I respect, and really appreciate having worked with him. He's the tightest writer I've ever worked with."

Background and Philosophy

Winn attended Saddleback College in California's LA area, where he took some courses in graphic design. "I took a lot of design and illustration, and a couple of courses in life drawing. Ever since then, everything else was self-taught. Especially working with people. So far I've worked with really good artists, and I feel really fortunate that I was able to learn from them. It's a positive learning experience, and something I always look forward to is finding some new technique or approach to drawing a page."

One of the things Winn attributes his success to is his constant interest in learning and studying the work of other artists. "I find that I can't stop [learning], because I'm always looking at stuff." He went on to cite a number of artists who have influenced his style, including Frank Frazetta, John Buscema, Dan Panosian, and (of course), Marc Silvestri (who Winn considers to be his mentor). He did point out there was a real difference between being influenced by a particular artist and completely aping their style.

"I don't have a problem if you [use an artist's work as] a base. If you actually learn from somebody. I know a lot of artists that use Frank Frazetta or John Buscema as their base, which is fine, because those artists inspire you to pull it out of your head... what I learned from Marc is that the most dynamic stuff comes from your *own stuff*. This is what I've been constantly trying to work on. Marc is always plugging away at it, which is obvious because he's a master of it [dynamics]. It's something that I'm still trying to learn."

Looking over the field of today's "hot" artists, Winn feels that many of them look back to the work of a true master of the field, John

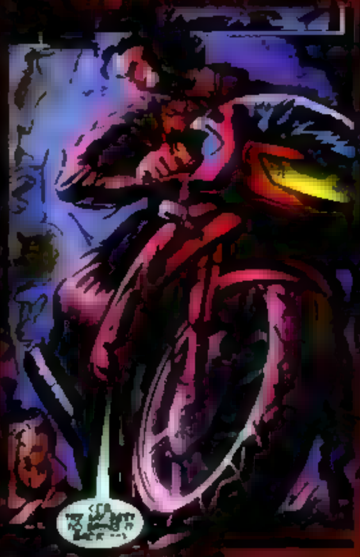
Buscema (whose work Winn feels is amazing). "Greg Capullo is a big John Buscema fan. I can really pick his work out. It's really obvious. Even Marc Silvestri. It doesn't even have to be an artist who influences you, but it's almost as if there's the same idea or feeling they try to achieve. Like Frazetta, it's all about energy and kinetics."

It is Winn's feeling that—given the medium and genre—comic book artists should be allowed to take certain liberties with their subject matter. "You don't have to be anatomically correct when you draw a figure, because it's comic books, it's supposed to be fun. That's the idea about comic books: try not to get caught up in the reality of things, because it's just another world where you can get lost and have fun. It's always a positive experience which I love." He explained how he has run across people who were really sticklers with things. "It's nice that they try to achieve some sort of perfection. Of course I try to do that as well, but it's comic books. It's not going to fit into a muscle magazine. It's something that should be pulled out of your head, and obviously experience as well."

Not limiting himself to strictly comic influences, Winn was quick to point out that it is fairly easy to spot artists that have only studied other comic book artists, and haven't taken the time to notice that there are other types of art that exist in the world. "It's whatever you can get your hands on. It doesn't have to be solely comics. It could be just anything; I try to look at everything. It can't be just comics. You learn from old artists, especially illustrators, even stuff outside of the house. It's not just stuff that you see on the page or paper. It's stuff that you see in nature. You walk around and see how things are put together randomly, like how trees are clumped together instead of everything all uniform."

Non-Comic Points of Reference

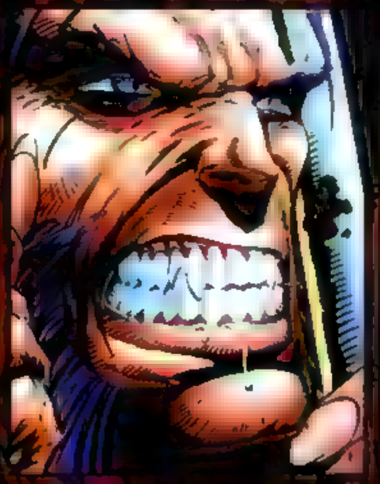
Before he started drawing comic books Winn was heavily into martial arts, and some of this training is evident in his style and approach to storytelling. "I try to apply it (to the comics). I'm a very physical person. I like to act out a lot of the moves. Not really act out things, but if I have a problem with a pose and I need to draw, I try to act it out. I try to feel where the body's position is, so that way I can get into it. I think Jim Lee mentioned it one time where it had something to do with mime. Artists like Frank Frazetta, Marc Silvestri, they're big into that word. They have these mirrors in front of their desk, for facial expressions. A lot of artists over at Disney do that; they have these mirrors in front of their desks."



Winn is still very much a physical person. "I like to do a lot of physical activities, so whenever I can, I go rollerblading with my girlfriend." He also finds the time to attend movies whenever he can. Naturally enough, he tends to prefer action flicks. (Although he did acknowledge having caught the recent updating of William Shakespeare's Romeo and Juliet with his girlfriend.) As always, he likes noting the action sequences, and often attempts to incorporate them into his work.

Even though he's only been in the business for a few years, he did offer this advice to those fans who were attempting to break into the business. "Whatever you can get your hands on, look into it, and just have fun. I guess the biggest influence of mine right now is Greg Capullo. One day I'd like to talk to him (Capullo), and pick his brain, and say, 'How do you do that?' I think that's a point that everybody in this field is trying to reach: when things aren't too easy, but easier for themselves. That way they don't find themselves fighting through pages. I think that everybody goes through those phases where there might be a day where you don't feel like drawing but you just got to fight through a page and get it done, get it out."

At 23 he knows that he is still on the upward swing of his career and knows that there is still quite a bit for him to learn about the business of being in comics. "I'd like to continue on this for a little bit longer. I'm just getting better at my trade. There's always more room for improvement, I really believe...my dad taught me that. But also, Marc was a big influence on my work: you're always going to improve your work. Once you get to the point where you think you know everything, you might as well retire, and I don't want to retire."



*"Overnight" writing sensation **Robert J. Sodaro** began his professional career some two decades ago, and almost immediately became sort of well–known as being nearly famous.*

STEVE

THE INTERVIEW, PART TWO

WEB [IN]SIGHTS

In part one, neo-AMAZING SPIDER-MAN penciler Steve Skroce talked about his entry into professional comic book artistry, his first regular series, and how his work on popular X-Men characters have put him on the map of Marvel big name artists. For part two, I caught up with Steve while he was finishing a late pre-holiday dinner, but in between bites, he managed to reveal quite a bit about his newest and most sought-after assignment: drawing the monthly adventures of everyone's favorite web-swinging wonder in his flagship title...

MB: We left off talking about your contributions to X-MAN... let's get into...(dramatic pause)... your history with Spider-Man!
SS: Yeah, all three and a half issues of it!

MB: Well, I'm guessing your association with the character himself has been somewhat longer...
SS: True. I nagged those guys forever to let me draw this book!

MB: You mentioned last time the first actual issue of AMAZING SPIDER-MAN that you read, but what was your actual first encounter with Spidey?
SS: I first got into the book during John Romita, Jr. original run on it. I love his stuff!

MB: Did you watch the old cartoons?
SS: Yep. I didn't like 'em too much, actually. When I was a kid, I didn't like any hero without a cape. It took a long time for me to start liking Spider-Man. I'm talking when I was real little. I started liking him more as I got older and —ahem, more mature.

MB: Did you ever watch the live action TV show? The one with Nicholas Hammond?
SS: Oh, I loved that show! I saw it again recently on the Sci-Fi Network, and I realized how cheesy some of the "stunts" were. There was one scene where guys were running down a fire escape trying to catch Spider-Man, and Spidey was slowly crawling down the side of the building next to them and beat them down. What a great stunt, y'know? He's got all of these great powers, and it looks like all he can do is get down the building just a little faster than normal people! (Both laugh)

MB: When you first "discovered" Spidey, what was it about him that finally struck you as cool?
SS: I liked him because he was funny, kind of a smart mouth. I liked how he frustrated his enemies with insults and wisecracks. What I liked most about him was the choreography. Do you know what I mean?

MB: I'm not sure...
SS: When you watch someone fight... if you watch Wolverine fight, if you watch Colossus fight, if you watch Superman fight, if you watch Batman fight... most of the time it's all very similar: a lot of punching, swinging arms — very similar poses, leaping, punching, hitting, kicking, over and over. Then you've got the other extreme — characters like Magneto, and even X-Man and Cable, and it's all guns firing or throwing energy around. Whenever Spider-Man had an action sequence, it was like seeing a movie that had a lot of good choreography. He was very inventive in the way he defeated foes. Some of the moves were goofy, but they were all in the context of the character. It's such a unique style that you look now and see a character act a certain way and say, "Oh, that's very Spider-Manlike." That's what I like about him... just watching him do his thing is just so fun. That's what I love about drawing AMAZING... the sky's the limit! I have a scene where Spidey's chasing a mugger, he takes some old tires with his feet Sand traps the mugger inside 'em, because... well, why not?

MB: So do you "ad lib" a lot of the actual fight choreography or is most of it spelled out when you get the plot?
SS: Well, (AMAZING writer)Tom DeFalco

usually leaves a lot of it open for me to do what I want, so that's cool.

MB: What were some of your personal favorite Spider-Man stories?
SS: Well, I was getting the MARVEL TALES issues that reprinted all the early Steve Ditko stories, and reading them during the same time as the John Romita Jr. issues. And though at the time they looked kind of "normal" in comparison, I later appreciated the style of those issues a lot. There was the whole Hobgoblin storyline in AMAZING by Roger Stern and J.R. Jr. That was when I first started collecting. Probably my favorite story of all time was "The Kid Who Collects Spider-Man" by Stern and Ron Frenz. There was that story in the Lee-Ditko era — and again, I didn't appreciate the artwork as much at the time — where Spidey is trapped under all of this wreckage, and there's like two pages of him just straining against all that weight, while in his mind, he's thinking that he's gotta save Aunt May because she's sick and he needs her. It was so cool because Spider-Man was such a realistic character. It was one of those really great character moments. And as a reader, you're cheering for him, like "Yeah!!" Then, of course, he throws the wreckage off of himself, and beats the crap out of all of Doc Ock's purple goon guys! (Laughs)

MB: Yeah, that was one of the classics! That was the end of the "Master Planner" story in AMAZING SPIDER-MAN #37, I think.
SS: I liked "Kraven's Last Hunt." I liked the early stories with the Black Cat — a really sexy character. I liked the stuff David Michelinie and Todd McFarlane did on AMAZING. Those early Venom stories were really cool. I remember a lot of the people were griping about the anatomy back then — everybody's got a broken hip, that kind of thing — but McFarlane definitely brought something to the character that worked! I really, really like John Romita Jr.'s stuff — and John Romita Sr.'s too! And as for Steve Ditko, like I said, I like his more and more now that I can appreciate it. It's kind of weird... he must have been the McFarlane of his time, if you think about it.

MB: Yeah, it was much different than anything even Marvel had done at the time.
SS: Oh, and I like Mike Wieringo's current work too, on SENSATIONAL SPIDER-MAN!

MB: So how does it feel to be not only the first guy to draw a living Norman Osborn for the first time in about twenty years, and the last guy to draw the Ben Reilly Spidey in action?
SS: I just wished I could have been the one to actually kill Ben Reilly! Sorry, I just never liked that character! (Laughs) You want to hear my idea which no one liked? I wanted to have him get impaled, then eaten alive by ants!

MB: Well, he did get impaled.
SS: Oh, yeah, that's right... Anyway, it was cool to draw Norman Osborn, but I wished I got to draw him as the Green Goblin!

MB: Well, there's still a chance you will. On the subject of Spidey's villains, who are some of your favorites you'd like to draw?
SS: Favorite villains? Well, I like the Rhino. And Venom — everybody likes Venom. The Lizard, the Vulture — practically all the classic ones, really.

MB: Any oddball favorites that no one else remembers? Like for example Mike Wieringo told me he liked the Looter...
SS: No, I didn't really get into any of the really goofy ones. Like, what was the name of the guy with the roller skates...?

MB: The Rocket Racer!
SS: Ah, yes! Well, I can't say he was one of my favorites.

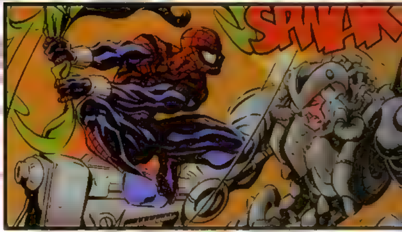
MB: How about the Big Wheel?
SS: The Big Wheel! Oh, man, what the '70's did to Spider-Man... (Laughs) I think I always liked the villains that were strange; I mean, all Spidey villains should be strange, but I mean strange in a scary way, you know what I mean? Like the Vulture — he's this grumpy old man, and that's what I liked about him the most. I always wanted to do this scene in a story where Spider-Man shows up at some hidden fortress of his and the fortress has a lawn. And you can end the story with a cliffhanger as the Vulture says, "Get off my lawn!" (Both laugh)

MB: What's coming up in future AMAZING SPIDER-MANs?
SS: We're going to be doing an Electro story; I had a lot of ideas about reworking that character right when I got the book. There's more stuff with the Black Tarantula, and the return of a classic Spider-Man villain that I'm looking forward to drawing soon. Can't give away much more about that one!

MB: Anything big planned for the anniversary issue, AMAZING #425?
SS: Yeah. I believe that's the ending to the Black Tarantula saga where we actually see the Black Tarantula for the first time. I think. That should be really cool.

MB: Do you listen to music while you're working?
SS: Sure do.

MB: What's the best music to play while drawing Spider-Man?
SS: Let's see... I've got Talking Heads playing right now. It depends. When I'm laying stuff out and I have to concentrate, I like to listen to something a little softer, like Peter Gabriel or Tori Amos. If I'm drawing a really intense fight scene or something, I go for something like Rage Against the Machine, or something else loud, like White Zombie. It really depends on my mood. Sometimes I listen to the



soundtrack of "Shaft" over and over again... because Spidey's the cat who won't cop out! (Both laugh.)

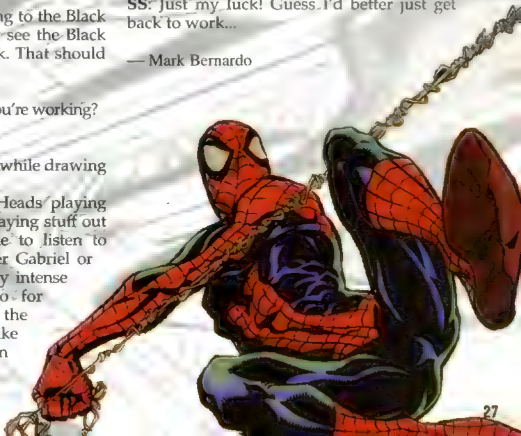
MB: It sounds as if you're planning to be on the book for a long time.
SS: Yeah, maybe another month. (Both laugh) No, seriously, I'll be here as long as they let me.

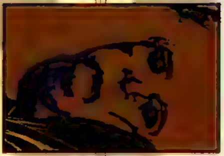
MB: And what would you like your run on AMAZING SPIDER-MAN to be remembered for?
SS: Hmmm... I guess I'd like people to remember the fun aspect that I'm trying to get across. I'd like them to look back and see that some different things were attempted. It'll take a while to build that up, I know. I'd really like to be seen as providing my own particular flavor of Spidey-excitement flavor. But that remains to be seen. Hey, for all we know, this article will never see print. (Laughs)

MB: Well, it is running late because of the holidays. Did you read part one in last month's VISION?
SS: No, I haven't seen it yet. Plus, I'm sure it's all sold out already, right? People saw "Steve Skroce Interview" on the cover and it sold two million copies, right? (Laughs)

MB: (Laughs) Yeah, you know, you may never get to see it!
SS: Just my luck! Guess I'd better just get back to work...

— Mark Bernardo





Welcome to the Marvel Universe that would have been if today's hottest creators had been with Stan Lee on the eve of the birth of Marvel Comics. Think of this as the world that might have been. Think of it as the world that might still be becoming.

TONY SALMONS, famed for his work on VIGILANTE, LEGENDS OF THE DARK KNIGHT, DAKOTA NORTH, DOCTOR STRANGE, MARVEL FANFARE and his work as an animator for both "Batman, The Animated Series" and "Aeon Flux", takes his explosive pencils to the gamma-spawned INCREDIBLE HULK.

All have listened with keen ears to the story of how Dr. Bruce Banner created and tested a "Gamma Bomb," a nuclear weapon with a high gamma radiation output, in the wastelands of the Southwest. And all remember that minutes before the bomb was scheduled to ignite, Banner watched in horror as a teenager named Rick Jones was found on the perimeter of the test site.

Banner, with only seconds to spare, reached Jones and pushed him into a protective trench, saving his life. Banner, though, was not as lucky and was caught in the blast, only to be transformed into the incredible Hulk.

But in the world where Tony Salmons designs the Hulk, Rick Jones is not so fortunate. And neither is Banner.

For in the world of Time Slip, Banner just reaches Jones. There is no time to save him or push him into the trench. As a result of the blast, Banner and Jones are fused into one being... becoming both the Incredible Hulk... or Incredible Hulks.

In this world, it is not the anxiety or anger of one man that causes the transformation, but the anger of either. And so, compounding the anger that causes this transformation is the fact that another individual, either Banner or Jones, is literally yanked from their life into the persona of the Hulk. Neither knows when the other will be threatened, or when they themselves will lose control.

Protecting their human identity is an impossible luxury. For how would one explain the literal melding of these two generations together into an indestructible force from which no one of any age is safe?

But the hatred that transforms each of them is just the beginning, for on this Earth, weeks after this tragedy ignites, a discovery is made. It's the discovery that the death of either one of these two individuals carries with it the promise of freedom for the other. Where once Rick Jones was perhaps Banner's only ally, here he is Banner's enemy. For it was Banner that created the bomb. And it is Banner's death that can free him.

So while Jones hunts for Banner, Banner hunts for a cure to the plague that threatens them both. The only time these two are safe from each other now is when the rage overtakes them and they become the same being... the Incredible Hulk. And then, it is the rest of the world that is not safe from them.

Protecting their human identity is an impossible luxury.

the hatred that transforms...

an indestructible force...

Origin Of The Species:

MOON KNIGHT

Meet Marvel's Moonlit Mercenary!

He looks more like an executioner than a hero, with his hangman's hood and deadly weapons, but that's probably just how he wants it. He's Moon Knight, one of Marvel's most ambiguous characters. Is he a hero? Is he a villain? Who is he? Even he doesn't know.

Moon Knight doesn't have a secret identity—he has several. Is he a costumed vigilante? Cab driver Jake Lockley? Millionaire Steven Grant? Mercenary Marc Spector? Like the moon itself, he goes through different phases.

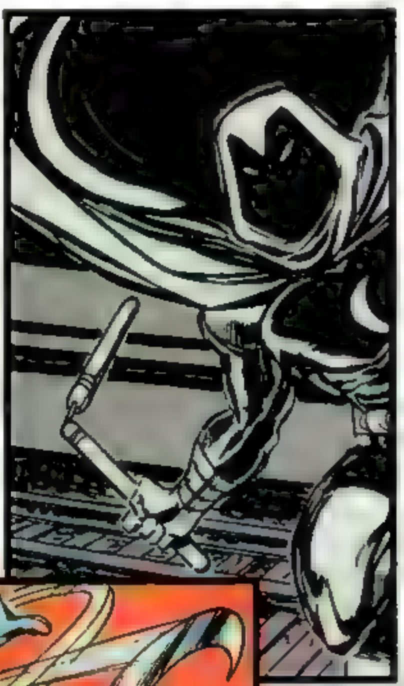
Moon Knight first showed up in the mid '70s, as part of Marvel's 'new wave' of harsh heroes. Unlike the '60s superheroes, the '70s creations were tough, mean and occasionally murderous antiheroes. It's no accident that Moon Knight, Wolverine and The Punisher all came about at the same time.

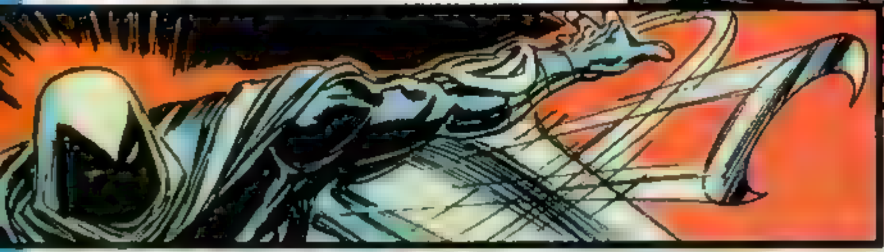
Like The Punisher and Luke Cage, Moon Knight started out as a mercenary. He first turned up in the pages of WEREWOLF BY NIGHT #32, where he beat the lycanthropic lead to a bloody pulp.

Moon Knight was created by writer Doug Moench, who points out that MK "started out as a villain. In WEREWOLF BY NIGHT, he was definitely a bad guy. Since he fought a werewolf, he was sort of heroic because fighting a werewolf isn't exactly an evil thing," he laughs.

"You tried to be sympathetic to the werewolf because he was the title character and yet, a guy who goes against him isn't evil. I made Moon Knight a mercenary, so he's a hero with flaws—a villain with redeeming qualities."

What made him stand out were his brutal methods. Where most heroes simply knock somebody out, Moon Knight would take great pride in making sure it hurt. He used his fists(he wore silver-enhanced gauntlets) and his weapons of choice were a silver truncheon and his 'Crescents'—small, half moon-shaped silver darts that would embed in his enemies' skin.





Moon Knight started out as globe-trotting soldier of fortune Marc Spector. While raiding a village south of the Egyptian border, Spector had a change of heart about his profession. He was serving as second-in-command to mercenary leader Bushman, a crazed warrior in face paint. After their forces slaughtered an unprepared rebel contigent, he was revolted by their cruelty.

When Bushman asked him why he wasn't enjoying their victory, Spector made the mistake of telling him "Maybe I'm remembering I'm a professional soldier—not a butcher!" Bushman then had his men execute an entire village, simply because it provided access to a newly discovered Pharoah's tomb. When Spector tried to stop them, he was gunned down. Left to die on the desert floor, Spector went into the tomb.

He died of his injuries. Fate intervened when moonlight reflected across the eyes of the tomb's statue—an icon of the Egyptian Moon god Khonshu—and hit Specter's lifeless body. Mysteriously revived, he took the robe off the statue(making it the hood of his costume) and declared "One of the gods of the Moon... Known as the taker of vengeance...His robe is mine now, I died to earn it. I'm a ghost now...A spector of the Moon...The Moon's knight of vengeance..."

Spector renounced his mercenary career and decided to use his new life to atone for his murderous past. Because Khonshu was a god of vengeance, Spector dubbed himself 'The Fist of Khonshu' and vowed to serve as his avenger on Earth. In his first appearence, Moon Knight seemed to only be a superbly trained human of normal strength. Instead, his strength increases or decreases depending on the size of the moon.

He's at top strength when the Moon is full, but when it's only quarter phase, his strength is "only a little better than it is under sunshine, but that still leaves me stronger than most normal dudes..." This is similar to the now-deceased Marvel hero Nighthawk, who gained his strength at nightfall. By day he was a helpless invalid.

Wearing a white and silver costume(the Moon's colors), he resembles an avenging ghost. At 6"2, 225 pounds, Spector makes a pretty formidable 'ghost'.

His villains included The Werewolf(now a friend in his human form, Jack Russell), Arsenal, the killer female Stained Glass Scarlet, The Secret Empire, his own brother Randall(who wears a similar costume as the evil ShadowKnight), the Conquer-Lord, the Knights of the Moon(and their leader Nepthys), and The Hobgoblin.(Hobby's second incarnation, Simon Macendale, was a merc with Spector and, disgusted by his old friend's career path, now wants to kill him.)

He's always had a good relationship with fellow vigilantes like Ghost Rider and Punisher. In fact, when Moon Knight finally faced Punisher, the

two didn't fight—they simply shook hands and noted it was "about time we met."

His only allies are "Frenchie", a helicopter pilot/sidekick who happened to be (You guessed it) French and the love of his life, Marlena. She supports Spector in his crime-fighting, but (not surprisingly) prefers him in his millionaire guise. In fact, she only addresses him as "Steven", preferring to ignore his other identities.

Marlena is unusual by comic-book standards, a tough woman, not a shrinking violet. She knows Moon Knight's secret identity, they have a very passionate relationship and she's not afraid to get down and dirty. If her lover's life (or her own) is in danger, Marlena won't cringe or hesitate—she will pick up a gun and blast the creep.

Moon Knight's costume is very practical. His cape allows him to glide through the air, he has a microphone built into his cowl so he and Frenchie can maintain radio contact and his expressionless face mask gives him a scary, merciless appearence. Even more interesting than his uniform are his multiple identities.

"When I created him, I wondered 'What would a real person be like who would dress up like that and fight crime?'" Moench states. "I decided he would be a little bit schizoid.I tried to approach Moon Knight as realistically as you could get dealing with a costumed hero.

"I gave him cover identities as a cab driver, mercenary and millionaire, plus Moon Knight, so he was four different guys. You can't get further from a millionaire than a cabbie. He uses the cab driver identity to obtain information."

He also owes an inspiration to DC's Dark Knight. "Batman was an influence," he confides. "I like him because he doesn't have superpowers, so when I created my own costumed character, he didn't have powers. He had a cape, so it took on a similarity, more than was really intended.

"I didn't want him to be as much like Batman as people perceived him," he admits.(Of course, Batman has also borrowed from Moon Knight—his small, skin-embedding batarangs in THE DARK KNIGHT RETURNS are clearly MK's crescents!)

Ironically, after Moon Knight first appeared, Marvel hired a young writer actually named Steven Grant(He wrote MARVEL TEAM-UP and THE SHROUD.) "I know," Moench laughs. "I like to tell people that I created Steven Grant!'"

After his WEREWOLF appearences, MK had an impressive two-parter in the now-defunct MARVEL SPOTLIGHT. He became, like Namor, Hulk and Punisher before him, a popular guest star/sparring partner in various books, be it THE DEFENDERS(Where he unsuccessfully tried to take on Wonder Man!) to PETER PARKER, THE SPECTACULAR SPIDER-MAN(he fought the webhead to a standstill). His patience was rewarded in 1980 when he finally received his own book, simply titled MOON KNIGHT.

In a truly impressive 38-issue run, creator Moench teamed up with an innovative young artist named Bill Sienkiewicz. When newsstand sales were slow, it became one of the first Marvel books to be offered exclusively to the direct market. Because of Moon Knight's nocturnal nature, he could straddle the edge between superhero, crime and horror stories, fighting a thief one month and crazed cults, ghosts and demons the next.

After that, he did a few more guest shots, back-up stories in THE HULK and a MOON KNIGHT: FIST OF KHONSHU miniseries before becoming a member of the WEST COAST AVENGERS. This also led to him getting another shot at an ongoing series, MARC SPECTOR: MOON KNIGHT.

As he was now an Avenger(he later quit and burned his Avengers Priority Card when they considered expelling him for various offenses), his brutal behavior was toned down and he no longer used his 'Steven Grant' and 'Jake Lockley' personas, going public instead as Marc Spector, 'a dealer in fine art'.

Moon Knight also changed weapons, dumping his crescent darts and truncheon in favor of a pair of nunchuks(It was the '80s, ninjas were in!). Various mistakes were made with the character in this incarnation...As Peter Sanderson's new book MARVEL UNIVERSE points out, "The concept of the series became overly convuluted under other writers."

Some of these missteps include a "Batmanizing" of the character following 1989's Batman movie. Moon Knight was suddenly flying around in a Batjet-like contraption(which left Frenchie with nothing to do), he had a Robin-like teenage sidekick, Midnight(Who returned as a cyborg seeking revenge on his mentor!), he was suddenly sporting Dark Knight-like battle armor and gruff but lovable Frenchie became a butler-like sidekick. Worst of all, when the writers couldn't figure out what todo with him, Moon Knight was given a flesh-rotting virus! He seemingly died in 1994.

"I created the character and(saw him) driven into the ground and killed," Doug Moench says sadly. "Nobody who wrote Moon Knight after I left understood him, it's as simple as that.

"They gave him super powers and gold bracelets," he sighs. "The essence of Moon Knight is the night is black, the moon silver, so he had a silver and black costume. You don't stick gold on that—it has nothing to do with the night!"

Ironically, Moon Knight's potential is unlimited. Just as Punisher was heading for comic-book limbo as a jaywalker-shooting nutcase, a 1986 miniseries revived him and propelled him to new heights. That series kept everything that worked in The Punisher mythos and dumped all the mistakes.

The same type of revival series could work wonders for Moon Knight. So, here's to Reed Richards' finding a cure for his flesh-rotting virus and sending Moon Knight back into the nasty New York night where he belongs!

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From New York, New York. A city that has more super-heroes than it does public restrooms, there once came the silliest issue of the AVENGERS ever! It was in issue #239, when the team guest-starred on a TV talk show hosted by a man who thinks the ability to leap from one TV network to another in a single career move should count as a super-power... Daaaaaaaay-vid LETTERMAN!

AVENGERS #239 was perhaps the only comic book in history, we think, to thank Larry "Bud" Melman for "Inspiration" in the credits. Without a doubt, this story could only have taken place during The Dreaded Assistant Editor's month—a one-time only experiment in which the Marvel editors headed off to the San Diego comic convention, and left their assistants to make merry with the Marvel Universe for one month!

As you might imagine, some of the stories got pretty silly—perhaps none more so than this unforgettable issue of the AVENGERS in which the team was invited to appear on a popular late-night show! Wonder Man's agent was the one who arranged the

SILLY MOMENTS

By Barry Dutter

gig, and, with the real Avengers away on a mission, [Of course.—Tim] Wondy rounded up a bunch of reserve members to take their places!

Unknown to the Reserve Avengers, one of their enemies had learned about the TV appearance in advance, and decided this would be the perfect opportunity to get the upper hand on Earth's Mightiest Heroes. Fortunately for the good guys, that enemy turned out to be Fabian Stancowitz, also known as a loser super- villain called the Mechano-Marauder!

As the show began, Letterman promised that it would be "the MOST special show we've had since our 'Camping With Barry White' program!"

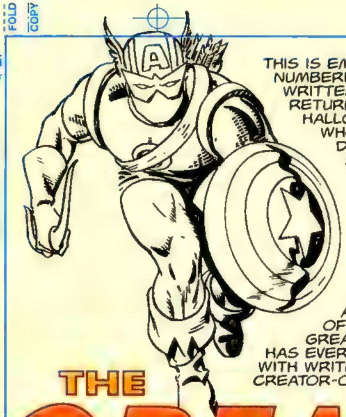
But Stancowicz had set a diabolical trap for our heroes! Once the Avengers were seated on stage, they were besieged by a horde of hi-tech death machines! The audience thought the attack was "some nutty put-on," as bandleader Paul Schaeffer put it. Stancowicz tried to grab his share of the limelight by walking onstage and bragging how he was going to destroy he Avengers!

When Letterman found out that "this twisto" Stancowicz was responsible for all the mayhem, the Lord of Late Night leaped into action, bashing Stanky over the head with a giant doorknob (a popular running gag on the old Late Night show!) The Avengers trashed their mechanical attackers, and the audience went home satisfied.

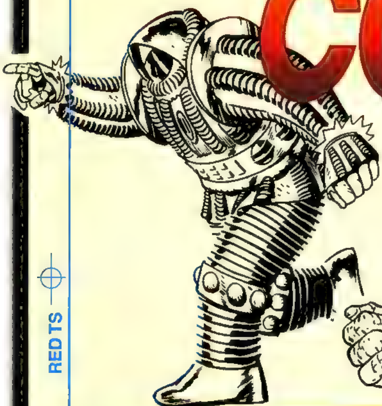
When the Avengers arrived back at the mansion that night, they were surprised to learn that the episode was being pre-empted by a special news report! Much to Wonder Man's disappointment, the Avengers' late-night guest-shot was never shown on TV!

Oh well—the team could always appear on Late Night With Conan O'Brien someday...!

THIS IS EMBARRASSING. FOR YEARS, FANS NUMBERING JUST SHORT OF MILLIONS HAVE WRITTEN INTO MARVEL DEMANDING THE RETURN OF ARTIST PAUL SMITH TO THE HALLOWED HALLS. PAUL SMITH, AS THOSE WHO SPEND THEIR DAYS AND NIGHTS DOING NOTHING BUT GORGING THEMSELVES ON THE MODERN MYTHOLOGY THAT IS MARVEL WILL REMEMBER, WAS RESPONSIBLE NOT ONLY FOR THE ISSUES OF UNCANNY X-MEN THAT FEATURED THE FIRST STORYLINE FEATURING MADELYNE PRYOR AND ROGUE'S FIRST ADVENTURES WITH THE TEAM, BUT ALSO MADE DR. STRANGE, ALONG WITH WRITER WITHOUT COMPARE, ROGER STERN, ONE OF MARVEL'S MOST CRITICALLY ACCLAIMED TITLES. IN FACT, THAT ERA OF DR. STRANGE IS CONSIDERED THE GREATEST THE MASTER OF MYSTIC ARTS HAS EVER SEEN. TODAY, PAUL SMITH LABORS WITH WRITER JAMES ROBINSON ON THEIR CREATOR-OWNED TITLE LEAVE IT TO CHANCE



THE GREATEST COMICS



PAUL SMITH

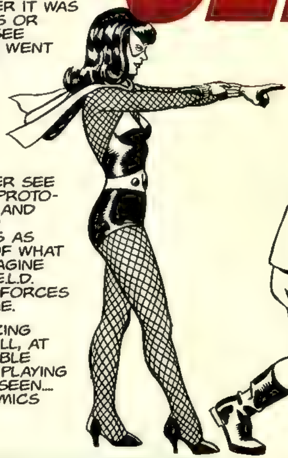
NEVER SEEN

THAT'S DRAWING ALL KINDS OF RAVES.

BUT REMEMBER WHEN WE SAID THIS WAS EMBARRASSING.... WELL... PAUL HAS DONE A LOT OF WORK FOR MARVEL RECENTLY, AND EACH JOB WAS SOMEHOW CURSED TO NEVER SEE PRINT... UNTIL NOW, THAT IS. WHETHER IT WAS VIDEO COVERS, BOOKS OR ANYTHING, THE LICENSEE CHANGED THEIR MIND, WENT OUT OF BUSINESS OR SOMETHING.

AND NOW IT IS WITH A GREAT SENSE OF PRIDE THAT WE PRESENT THE PAUL SMITH DESIGNS FOR THE MARVEL CHESS GAME THAT WILL NEVER SEE CONSTRUCTION. ONE PROTO-COPY OF THE BOARD AND PIECES WAS CREATED THAT EVEN TODAY SITS AS A BYGONE PROMISE OF WHAT MIGHT HAVE BEEN. IMAGINE THE FORCES OF S.H.I.E.L.D. CONVERGING ON THE FORCES OF HYDRA EVERY GAME.

AND WHILE THIS AMAZING GAME WAS LOST TO ALL, AT LEAST PAUL'S INCREDIBLE THREE-VIEWS OF THE PLAYING PIECES CAN NOW BE SEEN.... IN THE GREATEST COMICS NEVER SEEN.



TITLE ARTIST PAUL SMITH

TITLE ARTIST PAUL SMITH

BEAST FILES

SUBJECT
:MISTER SINISTER
:ESSEX

One man can make a difference. Every day we are reminded of this through the shining examples set before us. Where would our world be without people like Abraham Lincoln, Martin Luther King Jr., George Washington, Captain America or even our own Xavier? Yet for every action there is an equal and opposite reaction. This truth carries over in that for every positive influence on our world, there must be a negative. I can think of few more negative than the man known as Mister Sinister.

For the most part, Sinister has ever remained one of the elusive, unanswered riddles which has plagued the X-Men for years. Since Scott Summers' [See File: Cyclops] childhood, Sinister has been by his side, hiding in the shadows, manipulating him. Apparently, it turns out that Sinister found that the breeding of Scott Summers' and Jean Grey's [See File: Phoenix/Marvel Girl] DNA would create the ultimate mutant. So, like unto a puppet-master, Sinister has been ever the manipulator to see that this genetic stock is forged. When the Phoenix simulacrum [See Appendix: Phoenix Force] died, he got his wish. A long dormant clone of Jean was awakened. Seizing the opportunity, Sinister arranged for the Jean's clone which he dubbed Madelyne Pryor [See File: Goblin Queen/Pryor] to mate with Scott. The outcome would grow up to become Cable [See File: Christopher Summers/Cable/Askani'son]

Another machination which Sinister was revealed to have been behind was the so-called "Mutant Massacre." Sinister dispatched his Marauders [See File: Marauders] who swept a bloody path across the United States. They laid waste to hundreds of mutants, including a large portion of the Morlocks [See File: Morlocks]. It has remained a mystery as to why Sinister would commit such an act that seemed to be at cross-purposes with his stated goals. A large clue to this has now surfaced.

The time-traveling Askani recently dispatched Jean Grey and Cyclops into the industrial era of England. There, they confronted an obsessed scientist named Nathaniel Essex, who was on the brink of joining ranks with a mysterious benefactor. The strange benefactor who was none other than Apocalypse [See File: Apocalypse]. Despite Jean and Scott's best efforts to the contrary, they bore witness to the eventual birth of Mister Sinister... Thus the connection was revealed. The unholy union which would cause Sinister to enact a "culling" of the mutant populace for his "Survival of the Fittest" Darwinistic creator in years to follow. One can only hope that this duo's ties are severed.

Sad to say, but there is much to admire in this hell-bent madman. He is, at his heart, a true scientist... unfettered with emotion or regard for the price of his thirst for knowledge exacted on his fellow man. He has no chains of morality to bind him, as he has countless lifetimes with which to spend researching, and is seemingly impervious to physical injury. These are his strengths, but they are also his weaknesses. There is no fathoming the amount of sheer sensory deprivation a lack of emotion or physical pain might cause on the human psyche. Add to this an inhuman life-span and you have a time-bomb waiting to happen. In the end, it is not envy I feel for the man... but rather pity. For the ends do NOT justify the means.

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He's written X-MEN, CAPTAIN AMERICA, Kingdom Come, The Flash, the soon to be released KA-ZAR OF THE SAVAGE LAND (of which Andy Kubert is penciling–Plug! Plug!) and co-wrote the unbelievable finale to the Onslaught saga–ONSLAUGHT: MARVEL UNIVERSE. His name is Mark Waid.

MARK WAID– Do You Remember Your First Marvel Comic?

"I'm not sure if you really want to ask me that question. I mean, I hated the first Marvel Comic I ever bought. It really ticked me off.

"I grew up in Alabama and could only get comics through newstand distribution. And in those days, pretty much all we got were DC and a few Marvel books. Anyhow, my first Marvel Comic was X-MEN #17 which was written by Roy Thomas and penciled by Werner Roth. It was totally different from anything I was used to. It was only 20 pages long... and it had was one of those 'to be continued' kind of endings. Geez. I was used to Jimmy Olson, which was 80 pages long, had Jimmy dress up as a girl to stop some kidnappers in one story, Superman turn into a living tornado in another and Jimmy fight aliens in a third–and not a 'to be continued' to be found. I was 6 years old at the time. I swore then and there that I would never buy another Marvel Comic again.

"Five years later... well, I did. It was SPIDER-MAN #100. And that's what made me a Marvel Maniac forever. It had incredible art by Gil Kane. But when I reached the end of the issue this time, and saw that Spider-Man now had 4 more arms, and the story was going to be continued next issue... well, I cheered. I was hooked.

"Meanwhile, Jimmy Olson was still dressing up as a girl, Superman was still turning into a living tornado and the same aliens were still trying to get past the Daily Planet's star kid reporter.

AND WHAT WAS YOUR FIRST MARVEL ASSIGNMENT?

"The first Marvel Comic I ever wrote was the second Deadpool limited series, which was drawn by Ian Churchill. I remember getting the call. I was told that a writer was needed for the limited series and the solicitation was due right now. After a second, I said I'd do it. What the heck. Little did I know what it would all lead to."

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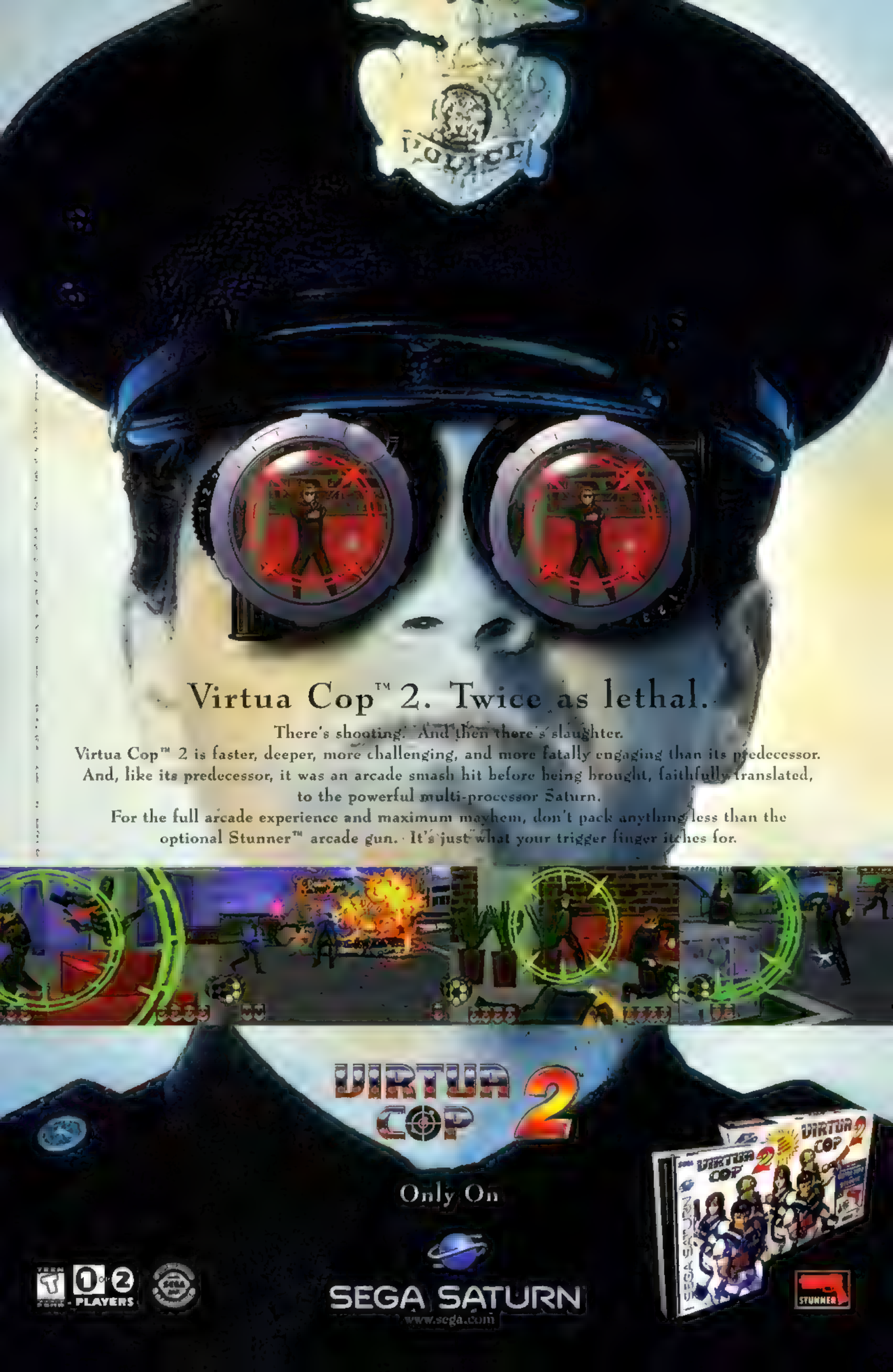
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Marvel Chronicles 1971

1971 was a strange year for Marvel Comics. The first phase of the "Marvel Age of Comics," the Silver Age, was rapidly drawing to an end, leaving many Marvel series in a creative slump. The new wave of writers and artists who had been fans of the Marvels of the 1960s had only just begun to arrive, one by one. Yet there were still books here and there that held the Marvel standard high.

It was in 1971, for example, that Marvel's new venture into sword and sorcery not only hit its stride but gathered considerable momentum.

The first full year of CONAN THE BARBARIAN by the team of writer Roy Thomas and artist Barry Windsor-Smith included their classic adaptation of Conan creator Robert E. Howard's eerie but moving "The Tower of the Elephant" in issue #4. CONAN's success gave rise to KULL THE CONQUEROR, another comics adaptation of Howard's work, as well as SAVAGE TALES, a magazine that was not bound by Comics Code restrictions on sex and violence and horror. SAVAGE TALES only had one issue in 1971 and would not have another for two more years, but that first issue was a milestone. Not only did it feature CONAN by Thomas and Windsor-Smith and Marvel's jungle hero Ka-Zar, but it also introduced the Man-Thing, a human being turned into a mindless swamp creature, by artist Gray Morrow and a new recruit to Marvel's writing ranks, Gerry Conway.

1971 was a strange year for Marvel Comics.

Stan Lee and John Romita Sr. were still working on THE AMAZING SPIDER-MAN, but while the stories they turned out in 1971 remained enjoyable, they did not break new ground creatively. Still, in the world of Marvel, what once seemed like forgotten details can years later take on major significance. So it was that AMAZING SPIDER-MAN #93-95 found Peter Parker following his girlfriend Gwen Stacy to London, where she was visiting her Uncle Arthur and Aunt Nancy for solace after the death of her father. Readers would see nothing more of Arthur Stacy until 1996, when he abruptly reappeared in the Spider-Books, belatedly starting his own investigation of his brother George's death.

Arguably the most important Marvel storyline of 1971 was the return of the Green Goblin in issues #96 through #398, written by Stan and drawn by Gil Kane. The revolutionary aspect of this story was the subplot. Stan Lee had been asked to do a cautionary story about the dangers of addictive drugs, but at that time the Comics Code Authority, to which Marvel subscribed, forbade all mention of drugs for any reason. Nevertheless, Lee and Marvel decided to go ahead with a subplot in which the Goblin's son Harry Osborn, distraught over his break-up with Mary Jane Watson—remember, back then, Peter was dating Gwen, not

MJ—had become addicted to some unidentified pills. In fact, at the story's end, it was the Goblin's horror at his son's condition that triggered his reversion to his Norman Osborn persona. AMAZING SPIDER-MAN #96 through #98 were published without the Comics Code seal of approval, and, to the Code Authority's credit, it soon revised the Code to permit drugs to be shown in comics so long as they were presented in a negative light.

Readers surely expected something big would happen in AMAZING SPIDER-MAN #100, but certainly nobody expected what actually happened!

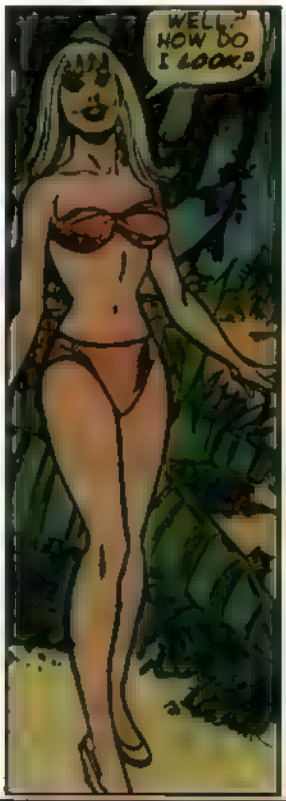
Once again disillusioned with his role as Spider-Man, Peter Parker concocted a serum that he thought would remove his spider-powers. Instead, it backfired and made him more spider-like: it gave him four extra arms! Now he had eight limbs just as a spider did!

Having put Spider-Man in such a fix, Stan left it to Roy Thomas and Gil Kane to write and draw the next several issues and get Spidey out of it! Roy did just that, but in the course of doing so took the reader down yet another unexpected path. The Comics Code had also long forbidden the use of the elements of horror fiction in comics, but now this rule too was being relaxed. In another year Marvel

would launch an entire line of horror comics, starting with the great TOMB OF DRACULA. But for now Thomas was testing the waters by introducing Michael Morbius in issue #101. Suffering from a blood disease, Morbius submitted himself to an experimental treatment that instead transformed himself into a "living vampire." He was not a supernatural creature like Dracula, but through scientific means had taken on vampire-like characteristics, including an uncontrollable lust for blood.

Seeking a way to rid himself of his extra arms, Spidey naturally turned to his old friend Curt Connors, the scientist whose experimental serum had turned him into the inhuman Lizard. (One notices a pattern here: scientists should not be guinea pigs for their own experiments!) With Spidey's characteristic bad luck he ended up battling both Morbius and the Lizard, but thankfully, Connors was able to use a sample of Morbius's blood to get rid of Spidey's new arms. And the whole story took only a short time so, no, Peter never had to explain to Aunt May why he suddenly needed shirts with a lot more sleeves.

Next Thomas and Kane sent Spidey off on one of his most unusual adventures to date. In an entertaining homage to "King Kong," Thomas had J. Jonah Jameson organize a Daily Bugle expedition to the prehistoric Savage Land, with Peter Parker as photographer and Gwen Stacy as a bikini-clad model. Once there Peter, as Spider-Man, of course encountered Ka-Zar, as well as his old enemy Kraven the Hunter, who had found and raised a gigantic alien monster, Gog, who, like Kong, soon menaced the hapless Gwen. But for the resolution of this tale, you'll have to wait until we get to 1972.



In contrast with its glory days of but a few years ago, FANTASTIC FOUR had a particularly disappointing year. Stan Lee and artists John Buscema and John Romita Sr. managed to rework an unfinished FF story drawn by Jack Kirby into a new adventure concerning a being called the Nega-Man in issues #107-109. But one could clearly see the FF was in trouble when in issues #110-113 the Thing went mad and turned against his teammates—for the third time! No doubt realizing the book needed a change, Stan Lee gave up writing FANTASTIC FOUR with issue #114 and Archie Goodwin took over with the next issue.

Lee and Buscema seemed little more inspired on THOR, where the Thunder God spent much of the year contending against a mysterious, seemingly all-powerful entity called Infinity. This proved not to be the benevolent cosmic deity introduced decades later in QUASAR, but instead was Odin's own evil side that had achieved a separate existence from him. In other words, Infinity was to Odin what over twenty years later Onslaught would be to Charles Xavier! Buscema remained on the THOR series throughout 1971, but Stan left with issue #192, ceding the role of writer to newcomer Gerry Conway, who was to start popping up practically everywhere at Marvel by year's end.

Despite the fact that three of Marvel's best handled CAPTAIN AMERICA during 1971—Stan Lee and pencilers Gene Colan and John Romita Sr.—the Star-Spangled Avenger's adventures that year were less than memorable. The most interesting development was that with issue #134 the book's title became CAPTAIN AMERICA AND THE FALCON. This was a significant landmark in comics his-

tory: for many years thereafter this would be a series about a partnership between a white hero and an African-American one.

DAREDEVIL was in a considerable slump as 1971 began, but the year brought signs of welcome changes to come. With the January issue new Marvel recruit Gerry Conway became DAREDEVIL's new writer. It took a while for Conway to get a handle on the series, but he finally succeeded by introducing a major new element: the Black Widow.

When 1971 began the Widow was still starring in her own series in the "split book" AMAZING ADVENTURES, for which Conway wrote two installments. But the Widow was inevitably outshone by the extraordinary artwork Neal Adams created for the other series in AMAZING—THE INHUMANS. The latter series took over the whole book with issue #9, albeit

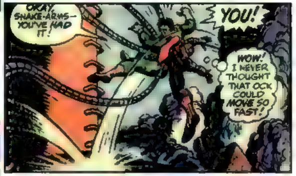
without Adams, and Conway shifted the Widow into the role of a supporting player in DAREDEVIL with issue #81. Over the following year she would become the Man Without Fear's lover, partner, and co-star.

Moreover, with issue #76 one of Marvel's greatest penciler-inker teams first took the artistic reins on DAREDEVIL as Tom Palmer joined longtime DD penciler Gene Colan on the series.

It seemed that there was no longer an audience for Marvel's "split books," or perhaps the characters chosen to star in them lacked sufficient commercial appeal. Barry Windsor-Smith continued to illustrate KA-ZAR in his elegant, otherworldly style in ASTONISHING TALES for three more issues, but the great Wally Wood left the book's DOCTOR DOOM strip with 1971's initial issue. What should have been an earth-shaking event for Marvel fans—the first clash between its two preeminent villains, Doctor Doom and the Red Skull—was disappointingly executed. Doom left ASTONISHING TALES with issue #8, and Ka-Zar took over the entire book with the next issue.

IRON MAN likewise endured a bad year—so bad, in fact, that his series was reduced to a bimonthly schedule by the end of 1971. There were only a handful of events of any long-lasting significance: the introductions of Tony Stark's psychic girlfriend Marianne Rodgers in issue #36, Kevin O'Brien's first appearance as the original armored Guardsman in #43, and the debut of one of Iron Man's most persistent adversaries, the original Spymaster, in issue #33. Oh yes, and by year's end this book, too, was one of the omnipresent Gerry Conway's assignments.

Roy Thomas crafted a superbly dramatic conclusion to his three-year run on SUB-MARINER, beginning with Namor's long overdue proposal to his beloved Lady Dorma in issue #33. (In that same issue, characteristically for Roy, he established Namora, the Sub-



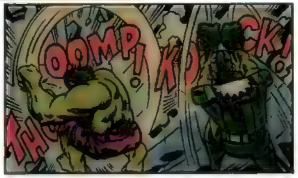
Mariner's cousin from his Golden Age adventures, as part of modern Marvel continuity.)

In the following two issues Roy and artist Sal Buscema created a new and very unlikely team: the "Titans Three," consisting of the Sub-Mariner, the Hulk, and the Silver Surfer! Oddly enough, the Titans proved to be the means for bringing Doctor Strange back into the Marvel Universe. Strange had announced his retirement from practicing the mystic arts the previous year after he had lost his own series. Later in 1971 Marvel came out with a new book, MARVEL FEATURE #1. Not only did it contain a new solo DOCTOR STRANGE story, but its lead feature teamed Strange up with the Titans against the Omegatron, a doomsday machine created by Strange's deceased adversary, the alien scientist Yandroth.

Thus was born a brand new super hero team, the Defenders. The Surfer participated in this initial adventure, but would only turn up infrequently in the future history of the team.

Unlike most of the other Marvel super heroes, the Hulk had one of his best and most memorable years ever, thanks to Roy Thomas and Herb Trimpe, who wrote and drew most of that year's stories. It started with issue #135, a time travel story involving not only Kang the Conqueror but also Marvel's World War I aerial ace the Phantom Eagle, who had recently debuted in MARVEL SUPER-HEROES. Next, in issues #135 and #136 came Roy's science fiction reworking of "Moby Dick," as the Hulk was shanghaied onto a starship commanded by the obsessed Captain Cyber, who was bent on destroying an immense whale-like space monster called Klaatu.

The greatest Hulk tale of the year was plotted by renowned writer and comics enthusiast Harlan Ellison and scripted by Thomas. It actually began in AVENGERS #88, wherein an insect-like being called Psyklop captured and shrank the Hulk into seeming nothingness. In INCREDIBLE HULK #140 the Hulk found himself in a "subatomic universe" on a world called K'ai. There a trio of sorcerers cast a spell that enabled Bruce Banner's personality and intelligence to take command of the Hulk's mighty body. Accepted by the



race of green-skinned people who inhabited K'ai, the Hulk became their heroic champion and won the heart of the beautiful princess Jarella. It seemed as if the Hulk had found paradise after so many years of torment. Yet, just as he and Jarella were to be wed, Psyklop's gigantic hand reached down to retrieve his victim. The Hulk rapidly grew in size, leaving the microverse and the distraught Jarella behind, and returned to his own world, where the sorcerers' spell no longer applied. He reverted to the brutal, slow-witted Hulk he had been, once again pursued by his enemies, yet still dimly remembering the happiness that once had been his.

This remarkable tale would have been achievement enough for the Hulk in 1971, but there were more surprises in store. In issue #141 a rather bad-tempered, physically unprepossessing psychiatrist was transformed by gamma radiation into the superhumanly strong Doc Samson. In issue #142 the Enchantress made rich socialite Samantha Parrington into the new host body for the spirit of Brunnhilda the Valkyrie. And then in issues #143 and #144 there was the Hulk's first confrontation with Doctor Doom!

By any measure, though, the greatest achievement at Marvel in 1971 came in THE AVENGERS, where Roy Thomas would top everything he had done before. Early in 1971 in issues #85 and #86 he transported the Avengers to a parallel Earth where they and we first met the Squadron Supreme, a league of heroes who were reminiscent of other well-known costumed characters and who would in the 1980s win their own classic limited series.

But 1971's piece de resistance began in issue #89, with the start of Marvel's first true epic, the Kree-Skrull War, a universe-spanning conflict between the two great galactic empires that Stan Lee and Jack Kirby had created, with the fate of Earth in the balance. Sal and John Buscema both contributed artwork to this monumental serial, but it was when Neal Adams came onboard as penciler that readers must fully have realized how extraordinary this storyline was. The Kree-Skrull War was as important to Roy Thomas's work on THE AVENGERS as the Galactus trilogy was to Lee and Kirby's FANTASTIC FOUR. And what appeared in 1971 was merely a prologue to the Kree-Skrull War stories that would appear in 1972.

But perhaps some of you are wondering about the X-Men. Astonishingly, there were absolutely no new stories with the X-Men in all of 1971! Oh, sure, they still turned up in their own reprint book, but other recently cancelled characters, like Nick Fury, Captain Marvel and the Silver Surfer continued to appear in 1971 in guest roles, or, like Doctor Strange, in a new format like DEFENDERS. Apparently, the X-Men were viewed as being of such limited appeal there was no need to do new stories about them. The relative handful of X-MEN loyalists left in 1971 had to wait until 1972, when the Beast would become the first X-Man to reemerge into the comics marketplace.

-Peter Sanderson

1971

MARVEL STUFF

PLAY VIDEO GAMES AND THERE'S A VERY SLIM CHANCE YOU'LL LIVE LONGER!

There are many things we do not understand or comprehend about the complex machine that is man. So vast in number are the vagaries of the human condition that if you were to stack them end on end, you could reach the moon and back several times over. Waitasec. I think if you take every Oreo® cookie ever made, and stack them end on end, you could reach the moon and back several times over. No matter. The point is, if you want to live a longer, healthier life, you really need to play more video games, such as the upcoming *X-Men/Streetfighter* arcade extravaganza from Capcom.

Set for a January 1997 arcade debut (with plans for a late '97 home video game release), *X-Men/Streetfighter* is the arcade game team-up of the century (easily beating out the arcade game team-ups designed by Edison and Tesla nearly 100 years ago). Having achieved spectacular successes with *The X-Men: Children of the Atom* and *Marvel Super Heroes* games, Capcom once again formed a partnership with Marvel to produce another captivating game. This time around, the uncanny X-Men join forces with the stars of Capcom's ever-popular Streetfighter video game series.

"The initial suggestion was Capcom's," said Dana Moreshead, who, in addition to being an Executive Creative Director for Marvel's Creative Services group, is an acknowledged chinchilla owner. "Putting the two groups of characters together seemed like a natural combination. Odd, but natural," joked Moreshead. The task of approving backgrounds, approving and developing character designs (as well as moves), working on packaging, advertising and marketing materials fell to Moreshead, who worked closely with Marvel Account Executive Lisa Leatherman to ensure that every aspect of the game would meet the high standards of Marvel fans everywhere.

On the Capcom side, Tom Shiraiwa headed the development team whose task it was to create this historic meeting between the X-Men and the Streetfighter characters. A group of very talented, highly enthusiastic people who, according to Moreshead, "make the best fighting-style games," Shiraiwa and his Capcom crew first worked with Marvel to nail down a concept that would explain the how's and why's of the team-up. It seems that arch X-Foe Apocalypse has discovered a way of breaching the "reality barriers" between the Marvel and Streetfighter universes. Contacting the evil Colonel Bison, Apocalypse assembles a veritable army to help him destroy the X-Men, and conquer both worlds in the process. Of course, the X-Men aren't about to take any of this lying down, so they join forces with several of the Streetfighter characters to stop the coming reign of Apocalypse.

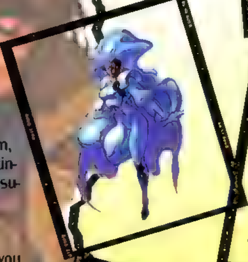
In fact, the story was of paramount importance to both Capcom and Marvel. "The story aspect is one of the elements that sets Marvel's video games apart from any of the others on the market," said Moreshead. "The Marvel Universe, its characters, have an established history that almost everybody knows something about. You cannot disrespect that history."

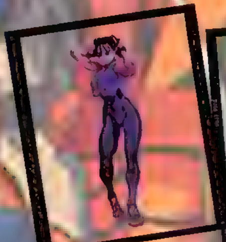
Once both companies agreed upon the story, work proceeded at a feverish pace. The X-Men characters had to be re-designed in order to fit the Japanese Manga-style rendering of their Streetfighter counterparts. As you can see (at right), the mighty mutants easily adapted to their new look. From there, Capcom's designers and programmers began the grueling work of transforming mathematics and computer language into seamless, pulse-pounding arcade excitement.

The relationship between Marvel and Capcom, described by Moreshead as "excellent," continues to produce some of the most intense, visually interesting, and enthralling video games currently available.

And if you were to stack them end on end, you could reach the moon and back several times over. But you are much better off, atmospherically speaking, just going to an arcade near you and playing the *X-Men/Streetfighter* game for countless hours. Let it overwhelm every aspect of your life, to the point where you ignore your loved ones and your job and yes, even matters of your own well-being. You'll be glad you did!

- Steve Behling





ON SALE APRIL 2

CHALLENGERS OF THE FANTASTIC NO.1

Karl Kesel/Tom Grummett/Al Vey

THE WORLD'S GREATEST DEATH CHEATERS, IN THEIR OWN MAG! SUE "ACE" STORM, FEARLESS S.H.I.E.L.D. AGENT! REED "PROF" RICHARDS, DYNAMIC SCIENCE GENIUS! JOHNNY "RED" STORM, DAREDEVIL YOUTH! BEN "ROCKY" GRIMM, TWO-FISTED SENATOR! FOUR PEOPLE OF RECKLESS COURAGE SEEK OUT AND DEFY THE MIND-BLOWING MENACES WHICH LURK IN MYSTERIOUS CORNERS OF THE AMALGAM UNIVERSE! BUT HOW CAN FOUR "ORDINARY" HUMANS STAND AGAINST THE COMING OF GALACTIAC?!

THE EXCITING X-PATROL NO.1

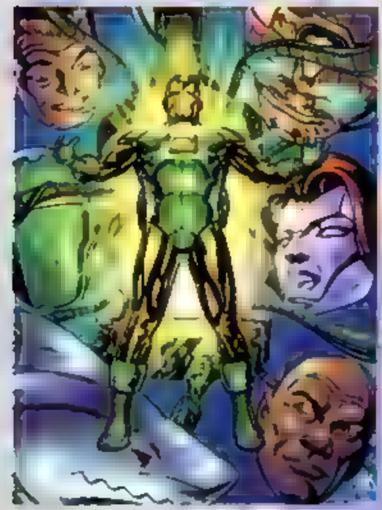
Barbara Kesel/Bryan Hitch

THEY'RE BACK: THE ALL-NEW, ALL-DIFFERENT X-PATROL! THE DEMENTED BROTHER BROOD HAS KIDNAPPED SHATTERSTARFIRE! NOW NILES CABLE, ELASTI-GIRL, FERRO MAN, THE BEASTLING AND DIAL H.U.S.K. RISK CERTAIN DOOM WHEN THEY STORM THE DREADFUL BROOD PIT!

IRON LANTERN NO.1

Kurt Busiek/Paul Smith/Al Williamson.

THE ARMORED EMERALD GLADIATOR BLASTS INTO ACTION! EMPOWERED BY OA THE LIVING PLANET, HAL STARK WEARS THE LIFE-SUSTAINING ARMOR OF IRON LANTERN! WILL THAT INVINCIBLE SUIT SAVE STARK FROM THE RAMPAGE OF THE COLOSSAL GREAT WHITE, THE HATRED OF MADAME SAPPHIRE AND THE WORLD-SHATTERING POWER OF MANDARINESTRO?!

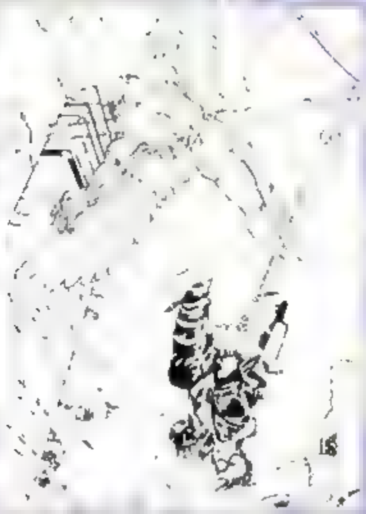


MAGNETIC MEN NO.1

FEATURING MAGNETO

Tom Peyer/Barry Kitson/Dan Panosian.

MAGNETO AND HIS MAGNIFICENT MAGNETIC MEN RETURN! ERIK MAGNUS'S QUIRKY CREATIONS ARE TAKING A SHOT AT LIVING AMONG HUMANITY, BUT THE EVIL SCHEMES OF CHEMODAM AND QUASIMODOX MAY BRING THEIR NEW "LIVES" TO A SWIFT AND DEADLY END! PLUS: JUST WAIT'LL YOU SEE THE BATTLE ROYALE ON KRAKOA, THE LIVING DINOSAUR ISLAND!

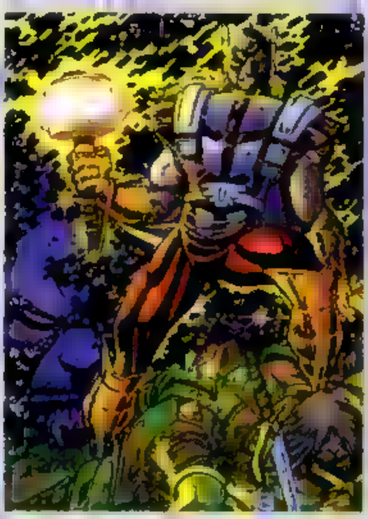


SPIDER-BOY TEAM-UP NO.1

STARRING THE LEGION OF GALACTIC GUARDIANS OF 2099

Karl Kesel & Roger Stern/Jose Ladronn.

THE ARACH-KID MEETS THE TEENS OF TOMORROW! JOIN SPIDER-BOY AS HE LEAPS HIS WAY THROUGH MULTIPLE REALITIES OF THE AMALGAM UNIVERSE! BUT HE CAN'T SAVE THE FUTURE ALL BY HIS LONESOME, THAT'S WHY HE JOINS FORCES WITH THE LEGION OF GALACTIC GUARDIANS OF 2099!



THORION OF THE NEW ASGODS NO.1

Keith Giffen/John Romita, Jr.

NOW STRIKES THE MIGHTIEST ASGOD OF THEM ALL! IN THE BADLANDS BETWEEN THE POLAR REALMS OF NEW ASGARD AND APOKALIPS, A BATTLE RAGES FOR THE SURVIVAL OF THE COSMOS! THORION, THE RESURRECTED ONE, COLLIDES WITH HIS HATED BROTHER L'OK D'SAAD, WHO'S ARMED WITH THE ALL-POWERFUL MOTHER CUBE! AND WAITING IN THE SHADOWS:

HEROES

ON SALE APRIL 9

AVENGERS NO.8
Rob Liefeld & Jeph Loeb/Ian Churchill/Jon Sibal
GUEST-STARRING SIMON WILLAIMS, A.K.A. WONDER MAN! WITH IRON MAN AT THEIR SIDE, THE ASSEMBLED AVENGERS SQUARE OFF AGAINST ULTRON AND THE LETHAL LEGION!

DAREDEVIL NO.365
Joe Kelly/Cary Nord/Matt Ryan
IT'S MR. FEAR VS. THE MAN WITHOUT FEAR WHEN DAREDEVIL'S DREADED FOE TARGETS OSBORN CHEMICALS! HE'LL DO ANYTHING TO ACQUIRE IT INCLUDING USING LIZ OSBORN'S OWN BROTHER, THE MOLTEN MAN!

FANTASTIC FOUR NO.8
Jim Lee&Brandon Choi/Brett Booth/Tom McWeeney
MAKE WAY FOR THE THE INHUMANS! TO LEARN ABOUT THE GALACTIC THREAT, THE FF TRAV-EL TO THE HIMALAYAS AND COME FACE-TO-FACE WITH BLACK BOLT'S BUNCH!

GHOST RIDER NO.86
Ivan Velez Jr./Pop Mahn/Jason Martin
WITH THE SECRETS OF HIS ORIGIN NOW EXPOSED TO HIM, THE SPIRIT OF VENGEANCE TEARS A TERRIFYING TRAIL THROUGH THE HEART OF THE BRONX, AS WE WITNESS HIS AWESOME RAM-PAGE THROUGH THE EYES OF THE DENIZENS OF THE NEIGHBORHOOD!

JOURNEY INTO MYSTERY NO.510
Tom DeFalco/TBD/TBD
THE RETURN OF LOKI! THE TRICKSTER GOD MAKES HIS TRIUMPHANT RE-ENTRANCE INTO THE MARVEL UNIVERSE, FORGING A SINISTER NEW ALLIANCE WITH SETH, THE SERPENT-GOD OF DEATH!

KA-ZAR NO.2
Mark Waid/Andy Kubert/Jesse Delperdang
KA-ZAR TAKES ON GREGOR, THE MAN THAT TAUGHT KRAVEN EVERYTHING HE KNEW, IN THE MOST SAVAGE BATTLE YOU'LL SEE THIS MONTH! PLUS: SHANNA MAKES A STARTLING DISCOVERY ABOUT KA-ZAR THAT COULD SHATTER THEIR MARRIAGE!

KA-ZAR NO.2
Variant Cover by Andy Kubert & Jesse Delperdang

ON SALE APRIL 16

THE INCREDIBLE HULK NO.454
Peter David/Adam Kubert/Mark Farmer
• THE CONCEPT: A "JUMP-ON" ISSUE FEATURING A NEW STORY ARC AND THE DEBUT OF NEW REGULAR PENCILER, ADAM KUBERT! AFTER A BATTLE WITH THE US ARMY IN ANTARCTICA, THE GREEN GOLIATH CRASH LANDS IN THE LOST WORLD KNOWN AS THE SAVAGE LAND! THEN HE'S ADOPTED AND WORSHIPPED AS A GOD BY THE PRIMITIVE LOCOTS AFTER HE KILLS A DINOSAUR! TROUBLE IS, THE LOCOTS DECLARE WAR ON THE NOWEKS, A TRIBE THAT JUST HAPPENS TO BE UNDER THE PROTECTION OF KA-ZAR AND THE X-MAN WOLVERINE!
• THE CHARACTERS: THIS BRAWL HAS IT ALL: THE HULK, KA-ZAR, SHANNA THE SHE-DEVIL, ZABU AND WOLVERINE!
• THE CREATORS: THOUGHOUT HIS ACCLAIMED RUN ON THE INCREDIBLE HULK, FAN-FAVORITE WRITOR PETER DAVID HAS TEAMED WITH A STRING OF TOP PENCILERS. THE TRADITION CONTINUES THIS MONTH AS DAVID IS JOINED BY ARTIST EXTRAORDINARE, ADAM KUBERT! AFTER A 3-YEAR RUN ON THE BEST-SELLING WOLVERINE, ADAM IS PUMPED TO TEAR INTO A NEW ASSIGNMENT, AND CUT LOOSE WITH A NEW WILD MAN!

IRON MAN NO.8
Jim Lee&Scott Lobdell/Ryan Benjamin/Saleem Crawford
DISCOVER THE HERETOFORE UNTOLD FATE OF REBEL-THE MAN WHO WAS ONCE TONY STARK'S BEST FRIEND -AND MAY BE IRON MAN'S WORST ENEMY!

PUNISHER NO.20

John Ostrander/Tom Lyle/Robert Jones

THE HUNT FOR THE FUGITIVE PUNISHER COMES TO A RIVETING CONCLUSION AS SALAKI'S GOVERNMENT TASK FORCE CORNERS CASTLE ON THE DEADLY STREETS OF NEW YORK'S ALPHABET CITY!

THUNDERBOLTS NO.3

Kurt Busiek/Mark Bagley/Vince Russell

SOMEONE'S USING FOUR FREEDOM'S PLAZA AS A HEADQUARTERS AND IT SURE AIN'T THE FANTASTIC FOUR! YEP, THE THUNDERBOLTS HAVE CLAIMED THE FF'S PAD AS THEIR OWN AND RECEIVE FULL SANCTION FROM THE MAYOR OF NEW YORK!

ON SALE APRIL 23

CAPTAIN AMERICA NO.8

Rob Liefeld & Jeph Loeb/Stephen Platt

ARTIST STEPHEN PLATT JUMPS ONBOARD FOR A THREE-PART SAGA! JOURNEY BACK IN TIME TO WORLD WAR II AND SEE CAPTAIN AMERICA UNITE WITH NICK FURY AND HIS HOWLING COMMANDOS! FACING THESE AWESOME ALLIES: A NO-GOOD NAZI PLAT THAT INVOLVES A MYSTERIOUS ALIEN ENCOUNTER!

DEVIL DINOSAUR SPRING FLING

Cover by Humberto Ramos

Charles Marshall, Phil Crain & Bill Rosemann/

Kevin West, Arnold Pander & Jeff Rebner

DEVIL DINOSAUR AND MOON-BOY ARE BACK! FROM THE MIND OF THE LEGENDARY JACK KIRBY COMES ONE OF MARVEL'S QUIRKIEST COUPLES: A RAGIN' RED REX AND HIS FURRY LITTLE BUDDY! IN THE MISTY REACHES OF THE PREHISTORIC PAST THERE STRODE A MIGHTY CREATURE, A SCARLET-SCALED BEAST HIS ONLY COMPANION, A YOUNG DAWN-MAN CALLED MOON-BOY! HOT ON THE HEELS OF KA-ZAR COMES A 48-PAGE ONE-SHOT FEATURING THREE TALES OF ACTION AND ADVENTURE PERFECT FOR YOUNG DINOSAUR LOVERS AND VETERAN FANS OF THE KING'S CREATIONS!

ELEKTRA NO.8

Peter Milligan/Mike Deodato jr./Deodato Studios

FINALLY, ELEKTRA AND THE ARCHITECT COLLIDE! BUT ALL IS NOT AS IT SEEMS. THE ARCHITECT PASSES HIMSELF OFF ON STAGE AS CLYTEMNESTRA! MYTH AND REALITY MERGE AS ELEKTRA CONFRONTS THE MAN WHO SEEKS DEATH AT HER HAND!

MARVEL VISION NO.19

THIS FULL-COLOR, COMIC-SIZED MAGAZINE FEATURES ARTICLES ON UPCOMING PROJECTS, INTERVIEWS WITH TOP CREATORS AND MORE COOL STUFF THAN EVEN THE BLOB COULD EAT!

ON SALE APRIL 30

ORIGINS OF MARVEL COMICS
TRADE PAPERBACK

Stan Lee/Jack Kirby & Steve Ditko

BACK IN PRINT FOR THE FIRST TIME IN OVER 10 YEARS! THIS 260-PAGE VOLUME REPRINTS THE CLASSIC, DEFINITIVE ORIGINS OF MARVEL'S MOST BELOVED CHARACTERS. STAN LEE, JACK KIRBY, STEVE DITKO AND MORE BRING YOU THE ORIGINS OF SPIDER-MAN, THE FANTASTIC FOUR, THOR DOCTOR STRANGE AND THE HULK! (REPRINTING FANTASTIC FOUR #1, INCREDIBLE HULK #1, AMAZING FANTASY #15, JOURNEY INTO MYSTERY #83 AND STRANGE TALES #110.)

SILVER SURFER NO.129

J.M. DeMatteis/Ron Garney/Bob Wiacek

WHEN THE SURFER PROBES THE QUANTUM FIELD TO SOLVE THE MYSTERY OF REPRESSED EMOTIONS AND THE DESTRUCTION OF ZENN-LA, HE'S PROPELLED BACK IN TIME! NOW NORRIN RADD AND ALICIA MASTERS FIND THEMSELVES IN THE LATE 1940'S POST-WAR AMERICA!

THE UNTOLD TALES OF CAPTAIN MARVEL NO.3 (OF 3)

Tom Brevoort & Mike Kanterovich/ Scott Kolins/John Lowe

MARVEL'S LEGENDARY SPACE HERO SQUARES OFF AGAINST THE X-MEN'S NASTIEST FOES! MAR-VELL AND MIDIC UNA ARE STRANDED IN A HOSTILE GALAXY SURROUNDED BY A VICIOUS HORDE OF THE PARASITIC, ALIEN BROOD! DOES THIS BRAVE KREE HERO STAND A CHANCE AGAINST THE ALIENS WHO WILL ONE DAY TERRORIZE THE MIGHTY MUTANTS?!

SPIDER-MAN

ON SALE APRIL 9

THE AMAZING SPIDER-MAN NO.424

Tom DeFalco/Joe Bennet/Bud LaRosa

IF THE REVAMPED ELECTRO WASN'T ENOUGH, THE BLACK TARANTULA, THE HAND, DRAGONFLY, DELILAH, THE ROSE AND ELEKTRA SHOW UP TO HURL SPIDEY INTO NEXT MONTH'S BIG ANNIVERSARY ISSUE!

THE SENSATIONAL SPIDER-MAN NO.17

Todd Dezago/Mike Wieringo/Richard Case

THE BLACK CAT CROSSES SPIDEY'S PATH ONCE MORE, ONLY TO ENDANGER HER NINE LIVES AT THE HANDS OF THE ALL-NEW PROWLER! PLUS: THE BEGINNING OF THE MOST ASTOUNDING VULTURE STORY EVER!

UNCANNY ORIGINS NO.10

STARRING THE BLACK CAT

Lysa Hawkins/Marc Campos

LEARN THE ORIGIN OF SPIDER-MAN'S FELINE FEMME FATALE! FELICIA HARDY, GORGEOUS PROM QUEEN BY DAY, SLINKY CAT BURGLAR BY NIGHT! FIND OUT WHAT SENT THIS SOCIETY GIRL INTO A CAREER IN CRIME AND INTO A LOVE/HATE RELATIONSHIP WITH SPIDER-MAN!

UNTOLD TALES OF SPIDER-MAN NO.22

Kurt Busiek/Pat Olliffe/Al Williamson

THE SINISTER SCARECROW IS SCARING THE BEEJEEZIES OUT OF NEW YORK! HOW CAN ONE LITTLE WALL-CRAWLER TAKE DOWN THE GUY WHO FOUGHT IRON MAN TO A STANDSTILL? PLUS: PETER'S RELATIONSHIP WITH BETTY TAKES A TURN FOR THE *WORSE!*

ON SALE APRIL 16

PETER PARKER, SPIDER-MAN NO.81

Howard Mackie/John Romita Jr./Scott Hanna

FROM THE PAGES OF THE UNCANNY X-MEN COMES SHANG-CHI! IN CHAPTER ONE OF A THREE-PART SAGA, THE MARTIAL ARTS MASTER KNOWN AS THE CAT CREEPS INTO THE BIG APPLE. WHEN THE MASTER OF KUNG FU GETS INVOLVED, ITS ALL THE WEB-SPINNER CAN DO TO DODGE THE FLYING FISTS OF FURY!

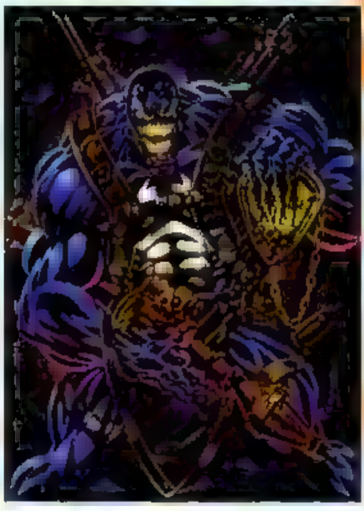
ON SALE APRIL 23

THE SPECTACULAR SPIDER-MAN NO.247

J.M. DeMatteis/Luke Ross/Dan Green

BEGINNING THE FOUR-PART REVAMP OF THE JACK O'LANTERN! THEY SAY HE'S A GOOFY, PUMPKIN HEADED WANNABE. THEY'RE WRONG. YOU'LL GASP WHEN YOU LEARN HIS STRANGE CONNECTION TO J. JONAH JAMESON!

ON SALE APRIL 30



SPIDER-MAN TEAM-UP NO.7

STARRING THE THUNDERBOLTS

Cover by Steve Lightle

Kurt Busiek/Sal Buscema

- THE CONCEPT: SPIDER-MAN MEETS MARVEL'S NEWEST SUPER TEAM!
- THE CHARACTERS: SPIDEY, CITIZEN V, ATLAS, TECHNO, SONGBIRD, METEORITE AND MACH-1 FIND THEMSELVES ENTANGLED IN THE EVIL DESIGNS OF THE ENCLAVE!
- THE CREATORS: KURT BUSIEK, FAN FAVORITE WRITER OF THUNDERBOLTS, UNITES WITH SAL BUSCEMA, THE LEGENDARY PENCILER WHO RETURNS TO THE MARVEL UNIVERSE WITH THIS TITANIC TEAM UP!

VENOM: LICENSE TO KILL NO.1 (OF 3)

Larry Hama/Kyle Hotz

AN ALL-NEW STATUS-QUO FOR VENOM STARTS HERE! AFTER CUTTING A DEAL WITH DARRYL SMITH IN VENOM: ON TRIAL #3, VENOM FINDS HIS CRIMINAL RECORD EXPUNGED AND HIMSELF A COVERT OPERATIVE! NOW HE'S A SANCTIONED HIRED GUN, WHICH SPELLS BIG TROUBLE FOR THE HEROES OF THE MARVEL UNIVERSE!

STAR TREK/MARVEL MEDIA

ON SALE APRIL 2

HARVEY TWO-PACK

Various

MARVEL AND HARVEY TEAM UP TO BRING YOU THIS SPECIAL TWO-PACK CONTAINING TWO 32-PAGE COMIC BOOKS STARRING THE GHOST WITH THE MOST, CASPER!

ON SALE APRIL 9

CASPER AND FRIENDS MAGAZINE

Various

CASPER, EVERYBODY'S FAVORITE FRIENDLY GHOST, STARS IN HIS OWN MAGAZINE-SIZED, BI-MONTHLY COMIC! THIS DEBUT ISSUE FEATURES 64-PAGES OF COMICS, ARTICLES AND HAUNTINGLY GOOD FUN!

STAR TREK®: VOYAGER™ NO.8

Ben Raab/Jesus Redondo/Sergio Melia

CAPTAIN JANEWAY AND THE "QUESTERS" FROM THE VIDIANS, KAZON AND TRABE FINALLY ENCOUNTER THE MYSTERIOUS RELIC, BUT IT'S DEFINITELY NOT WHAT THEY EXPECTED!

ON SALE APRIL 16

STAR TREK: DEEP SPACE NINE® NO.8

Mariano Nicieza/Tom Grindberg/Al Milgrom

ON WHAT WAS SUPPOSED TO BE A ROUTINE BOTANICAL EXPLORATION, KIRA, KEIKO, O'BRIEN AND JAKE RUN INTO DOUBLE TROUBLE: MAQUIS AND ROMULANS!

ON SALE APRIL 23

DOCTOR WHO NO.251

Various

THE OFFICIAL, FULL-COLOR PHOTO MAGAZINE FEATURING INTERVIEWS, ARTICLES AND COMICS CELEBRATING THE MANY LIVES OF THE LEGENDARY DOCTOR WHO!

STAR TREK®: STARFLEET ACADEMY™ NO.7

Chris Cooper/Chris Renaud/Andy Lanning

EDAM ASTRUN, THE NEW TELEPATHIC CADET, HAS BEEN SHOT AND NOG'S CONFESSED TO THE CRIME! BUT WHY IS HE HAVING DREAMS THAT HE KEEPS CHANGING FROM WHILE SHOOTING EDAM AND WHAT'S THE CONNECTION BETWEEN THE SHOOTING AND THE RELEASE OF A DEADLY SINGULARITY INTO THE LAB?

ON SALE APRIL 30

STAR TREK®: EARLY VOYAGES™ NO.5

Dan Abnett & Ian Edginton/Patrick Zircher/Greg Adams

CAPTAIN PIKE AND CREW BEAM DOWN TO A STRANGE PLANET IN SEARCH OF THE MISSING U.S.S. CORTEZ AND DISCOVER A GROUP OF VERY SPECIAL VULCANS DESCENDANTS OF THOSE WHO LEFT THE HOMEWORLD 2,000 YEARS AGO! THESE VULCANS ARE PURE WARRIORS, EMOTIONAL AND VIOLENT AND THEY LIKE IT THAT WAY! NOW THEY HAVE CONTROL OF THE CORTEZ AND THEY'VE OPENED FIRE ON THE U.S.S. ENTERPRISE™!

ON SALE APRIL 9

BEAST NO.2 (OF 3)

Keith Giffen/Cedric Nocon

KARMA'S SIBLINGS HAVE BEEN TRANSFORMED BY SPIRAL'S BODY SHOPPE, AND NOW IT'S UP TO THE BOUNCIN' BLUE BEAST TO REVERSE THE EFFECTS, THAT IS, IF SPIRAL DOESN'T KILL HIM FIRST!

CABLE NO.44

Todd Dezago/Randy Green/Scott Hanna

CABLE MEETS HIS *MOM*: *MADELYNE PRYOR!* NOW A MEMBER OF THE HELLFIRE CLUB'S INFAMOUS INNER CIRCLE, THE WOMAN WHO GAVE BIRTH TO NATHAN MEETS HER CHILD OF DESTINY! WHAT WILL THIS MEAN FOR CABLE AND FOR HUMANKIND?

GENERATION X NO.28

Scott Lobdell/Chris Bachalo

A PRELUDE OT THE UPCOMING "NO EXIT" STORY LINE! TRAPPED AND ALONE, THE GEN-XERS ARE LEFT TO BATTLE OUTSIDE FORCES AND A SERIOUS CASE OF CABIN FEVER! MEANWHILE, BASTION EDGES CLOSER TO GAINING THE INFO FROM JUBILEE THAT COULD DESTROY THE X-TEAMS, ONCE AND FOR ALL!

MARVEL ADVENTURES NO.3

STARRING THE X-MEN

Ralph Macchio/Ben Herrera/Armando Durruthy

QUICKSILVER AND SCARLET WITCH, ON THE RUN FROM MAGNETO'S BROTHERHOOD OF MUTANTS, SEEK REFUGE WITH THEIR FORMER FOES, THE X-MEN! OF COURSE, MAGNUS AND HIS SQUAD ARE HOT ON THEIR TAILS, AND THE RESULT CAN ONLY BE A BATTLE ROYAL OF EPIC PROPORTIONS!

THE UNCANNY X-MEN NO.345

Scott Lobdell/Joe Madureira/Tim Townsend

IN THE WAKE OF THEIR COSTLY WAR WITH THE PHALANX, THE X-MEN BEGIN THEIR LONG TREK HOME, ONLY TO ENTER THE WONDROUS REALM OF THE MAN THEY CALL AKRON! NOW THE X-MEN ARE STILL MILLIONS OF LIGHT YEARS FROM HOME AND CAUGHT IN THE MIDDLE OF ANOTHER BROUHAHA!

X-FACTOR NO.135

Howard Mackie/Jeff Matsuda

AT LAST! STRONG GUY WAKES FROM HIS COMA AND FINDS HIS FORMER TEAMMATES REPLACED BY THE LIKES OF FORGE, WILDCHILD, MYSTIQUE AND SABRETOOTH! HOW WILL GUIDO REACT TO THE NEW, UNDERGROUND X-FACTOR?

ON SALE APRIL 16

EXCALIBUR NO.110

Ben Raab/Salvador Larroca/Scott Koblish

EXCALIBUR VS. THE DRAGONS OF THE CRIMSON DAWN, AS CAPTAIN BRITAIN'S LIFE HANGS IN THE BALANCE! PLUS: WHO'S THAT GHOST THAT'S BEEN HAUNTING MEGGAN?

WHAT IF? NO.98

STARRING NIGHTCRAWLER & ROGUE

Cover by Frank Teran

Bill Rosemann/TBD

WHAT IF MYSTIQUE HAD NOT ABANDONED NIGHTCRAWLER AND INSTEAD HID HIM AWAY IN THE ATTIC WHILE SHE FORMED HER ALL-NEW BROTHERHOOD OF EVIL MUTANTS? AND WHAT IF NIGHTCRAWLER THEN FELL IN LOVE WITH MYSTIQUE'S NEWEST RECRUIT, THE YOUNG GIRL NAMED ROGUE? MOMMY DEAREST WILL *NOT* BE PLEASED!

X-MAN NO.28

Terry Kavanagh/Roger Cruz/Bud LaRosa

NATE, I'VE GOT GOOD NEWS AND BAD NEWS. THE GOOD NEWS: THERE'S AN OFFER THAT GUARANTEES TO CURE YOU OF THE POWERS THAT ARE KILLING YOU! THE BAD NEWS: THE OFFER IS MADE BY THE DARK BEAST! IT'S YOUR ONLY CHANCE TO SURVIVE WHAT DO YOU DO, NATE, WHAT DO YOU DO?!

X-MEN NO.65

Scott Lobdell/Carlos Pacheco/Art Thibert

A PRELUDE TO "NO EXIT"! FOR YEARS THEY'VE PLOTTED THE DOWNFALL OF HOMO SAPIEN SUPERIOR, AND NOW, THANKS TO THE ENIGMA KNOWN AS BASTION, THE SCHEMES OF SENATOR ROBERT KELLY AND HENRY GYRICH MAY FINALLY COME TRUE! UNFORTUNATELY, THEIR DREAM MAY BE A NIGHTMARE AND KELLY'S LAST-DITCH EFFORT TO WARN CYCLOPS MAY BE TOO LITTLE TOO LATE!

ON SALE APRIL 23

CABLE & X-FORCE '97

John Francis Moore/Casey Jones/Jason Martin

WITH A POWER VACUUM IN ASGARD MALEKITH, LORD OF THE DARK ELVES, COOKS UP A PLOT TO TAKE OVER THE GOLDEN REALM, A PLAN THAT INVOLVES THE ENSLAVEMENT OF VALKYRIE AND MOONSTAR! NOW IT'S UP TO CABLE AND HIS MUTANT STRIKE FORCE TO STORM ASGARD AND SAVE THEIR FORMER TEAMMATE IN THIS 48-PAGE SPECIAL!

X-FORCE NO.67

John Francis Moore/Adam Pollina/Mark Morales

SHE BEFRIENDED HIM, SEDUCED HIM AND THEN BETRAYED HIM. NOW, IN ORDER TO SAVE RISQUE'S LIFE, WARPATH MUST JOURNEY INTO A STRANGE DIMENSION TO FIND A BEING LONG THOUGHT DEAD. BUT THE PRICE HE'LL PAY MAY PROVE MUCH MORE THAN HE BARGAINED FOR.

X-MEN UNLIMITED NO.15

Howard Mackie/Duncan Rouleau

STARRING WOLVERINE, ICEMAN AND MAVERICK! CHRIS BRADLEY, THE YOUNG MUTANT INTRODUCED IN X-MEN UNLIMITED #8, TEAMS UP WITH THE COVERT OPERATIVE KNOWN AS MAVERICK. WHAT DOES THIS ODDLY MATCHED PAIR HAVE IN COMMON BESIDES THE LEGACY VIRUS? FIND OUT THIS ISSUE AS WOLVERINE AND ICEMAN TRY TO SETTLE A FEW OLD SCORES WITH TWO MUTANTS FROM THEIR PAST!

ON SALE APRIL 30

DEADPOOL NO.6

Joe Kelly/Ed McGuinness/Nathan Massengill

INTRODUCING THE WOMAN OF DEADPOOL'S DREAMS, OR IS IT HIS NIGHTMARES?! SHE'S THREE TIMES THE TROUBLE SIRYN WAS, AND SHE'LL LEAVE DEADPOOL SHATTERED!

WOLVERINE NO.114

Larry Hama/Leinil Francis Yu

WOLVIE'S BACK AND BETTER THAN EVER! HE'S GOT A BRAND SPANKING NEW ARTIST, HE'S WEARING HIS COSTUME AGAIN, HECK, HE EVEN HAS A NOSE AGAIN! YOU CAN BET HE'S READY TO THROW DOWN WITH ANYBODY, UNFORTUNATELY, THERE'S SOMEONE WHO'S JUST AS ANXIOUS TO SCRAP, THE CYBORG KNOWN AS DONALD PIERCE!

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INCREDIBLE HULK
SILVER SURFER
SPIDER-MAN

THE HIGHLAND MINT

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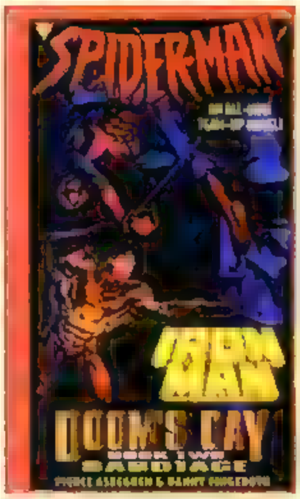
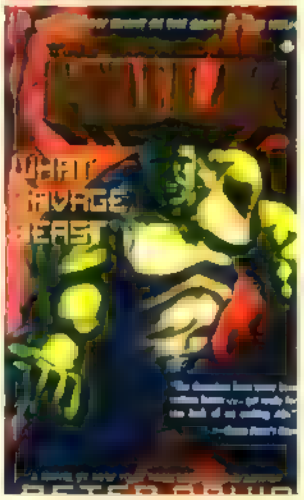
BYRON PREISS

MARVEL SUPER HERO NOVELS

DAREDEVIL: PREDATOR'S SMILE

DAREDEVIL VS. BULLSEYE! WRITTEN BY CHRISTOPHER GOLDEN. ILLUSTRATIONS BY BILL REINHOLD. COVER BY MATT WAGNER. 384 PGS.





THE INCREDIBLE HULK: WHAT SAVAGE BEAST
HAS THE HULK FOUND THE CURE TO HIS CURSE? WRITTEN BY PETER DAVID. ILLUSTRATIONS BY GEORGE PEREZ. COVER BY BRUCE JENSEN. 400 PGS.

IRON MAN: OPERATION A.I.M.
IRON MAN VS. MODOK! WRITTEN BY GREG COX. COVER AND ILLUSTRATIONS BY TOM MORGAN. 333 PGS.

SPIDER-MAN & THE INCREDIBLE HULK: RAMPAGE (DOOM'S DAY BOOK 1)
SPIDER-MAN AND THE HULK UNITE! WRITTEN BY ERIC FEIN AND DANNY FINGEROTH. ILLUS. BY STEVEN BUTLER. COVER BY VINCE EVANS. 288 PGS.

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SPIDER-MAN VS. THE LIZARD AND VENOM! WRITTEN BY DIANE DUANE. ILLUSTRATIONS BY DARICK ROBERTSON AND SCOTT KOBLISH. COVER BY JUDA TVERSKI. 304 PGS.

X-MEN: MUTANT EMPIRE BOOK 1: SIEGE
THE X-MEN VS. MAGNETO! WRITTEN BY CHRISTOPHER GOLDEN. ILLUS. BY RICK LEONARDI, RON LIM & TERRY AUSTIN. COVER BY RAY LAGO. 304 PGS.

X-MEN: MUTANT EMPIRE BOOK 2: SANCTUARY
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